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INDIAN ART AND CULTURE

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NITIN SINGHANIA

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FOR CIVIL SERVICES AND OTHER COMPETITIVE EXAMINATIONS

Third Edition

About the Author

Nitin Singhania is an IAS officer of 2013 batch in West Bengal Cadre and is presently posted as Joint Secretary under Government of West Bengal. He is a graduate and post graduate in Economics from Presidency College, Kolkata and is also a Chartered Accountant and Company Secretary. Earlier he has worked as Assistant Secretary in Ministry of Home Affairs, Government of India, and as Sub-Divisional Magistrate in Purba Bardhaman District.

INDIAN ART and CULTURE

FOR CIVIL SERVICES AND OTHER COMPETITIVE EXAMINATIONS

Third Edition

Nitin Singhania

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To
Dadiji and Dadaji
and
Maa and Papaji

Additions to Third Edition

- **02 New Chapters -**
  1. *India through the eyes of foreign travellers.*
  2. Buddhism and Jainism
- **01 New appendix** - Current Affairs related to India Art & Culture.
- **New Topics in Chapter - 1**: Details of **important IVC** sites like Chanhudaro, Kot Diji, Suktagandor, Balu, Daimabad, Kot Bala, Kerala-no-dhoro and Maand. Details of **Badami Cave temple** architecture, prominent temples outside India, Derasar and Basadis, **Whispering Gallaries** in India, **Awadh Architecture**.
- **New Topics in Chapter - 2**: Gudahandi and Yogimatha Rock Shelter under Prehistoric paintings, **Ganjifa Cards**, **Tikuli Art**, newer and more relevant images, more flow charts.
- **New Topics in Chapter - 3: Important details of more sarees like** - Uppada Jamdani Saree, Venkatagiri Saree, Kotpad Saree. **Table on Important Metal crafts** like - Aranmula Kannadi (Metal Mirror), Netturpetti jewellery boxes, Chandi Tarkashi, Swamimalai Bronze, Leather crafts - Konglan Stitched Boots, Paabu Stitched Boots, Kolhapuri chappal, Katki chappal, Tilla Jutti, Mojari, Multani Khussa. **Table on important Wood crafts** like - Nirmal Painting, Kashtakari wood carving, Santalum (Sandalwood carving), Khatamband Woodcraft, Sikki Grass Craft, Shital Patti Grass mat, Khunda - Bamboo staves, Kawad Mobile shrines, Choktse Tables, etc. Embroideries like Khatwa Applique work, Lambani, Sozni (or suzani), Gara, Kimkhab, Dongaria Scarf - Kapragonda, etc. **Variety of Weavings in India** - Pata Weaving, Mashru Weaving, Bohra Cap weaving, Patku Weaving, Pattu Weaving, Wangkhei Phee, Shaphee Lanphee, etc. **Durrie (Floor mat) Weaving** in India - Musallah Rug, Namda Felted Rugs, Kaleen, Khabdan, Navalgund Durrie, Jamakalam, etc. Extensive table on **Tie & Dye**, **Cloth Painting and Cloth Printing** varieties with new additions like - Paagadu Bandhu Tie &

Dye, Tehlia Rumal, Ajrakh Printing, Mata Ni Pachedi, Thigma, Pichhwai, Dabu, Muthangi, Tangaliya Shawl, Dhalapathar Parda & Fabrics, Kani Shawl, etc. Table on other famous handicarfts of India.

- **New Topics in Chapter - 4: Map** at the end of the book, updation of 02 more recently declared UNESCO heritage sites.
- **New Topics in Chapter - 5:** Early exponents of **Carnatic music**, Trinity of Carnatic music. Addition of important **folk songs** - Jhumair, Borgeet, Jhoori. Musical instrument Santoor & an institution Prayag Sangeet Samiti.
- **New Topics in Chapter - 6: Important Folk Dances** Hulivesha, Tippani, Garadi, Tera Tali, Hojagiri, etc.
- **New Topics in Chapter - 11:** Details of Kumbha Mela as UNESCO intangible cultural heritage.
- **New Topics in Chapter - 13:** Qissa-i-Sanjan, prominent **Synagogues** in India, elaborate details on **types of Jews** in India. Details of **other prominent religions** like Sanamahism, Ayyavazhi, Sarnaism, Bahai faith, etc.
- **New Topics in Chapter - 15:** Elaborate Zoroastrian literature, Ardas in Sikh literature, Champu style of writing, additions in Medieval literature, etc.
- **New Topics in Chapter - 20:** Hindu festivals now placed in easy table format. Important festivals Nabakalebar, Moatsu Mong, Yemshe, Losar, Khan, etc added.
- **New Topics in Chapter - 21:** Inclusion of important Bharat Ratna awardees, completely new set of Mock Questions.
- **New Topics in Appendix - 02: Flow chart** on bhakti movement, elaborate table on bhakti saints.
- **New Topics in Appendix - 04:** Recent Geographical Indications added category wise and in a table format.

Also, the Previous Year's Questions of 2018, 2019 and a new set of Practice Questions have been included in the required chapters.

Along with such huge changes as mentioned above, **more relevant images** have been added in the book considering the need of aspirants and toughness of Civil Services and other competitive examinations.

Additions to Second Edition

Two New Chapters:

1. Coins in Ancient and Medieval India

2. Indian Culture Abroad

Appendix 05: Recent Geographical Indications in India

Furthermore, many relevant topics have been added in the existing 22 chapters and four appendices to make the title more focused and comprehensive.

An illustrative list of the **new topics** is given below:

New Topics in Chapter - 1: Various mudras related to Buddha, Greek and Roman art under Gandhara School, Udayagiri and Khandagiri caves, ancient inscriptions and edicts, ancient universities, extensive list of Buddhist and Jain pilgrimage sites, list of Sun temples and fire temples, list of other important temples in India and abroad and 12 jyotirlingas, Shershah's contribution to medieval architecture, architecture in Jammu and Kashmir, contributions by Charles Correa, etc.

New Topics in Chapter - 2: Bhimbetka rock paintings, Jogimara cave paintings, Murals at Badami cave temples, Phad painting, Cheriyal Scroll painting, Pithora painting and Saura painting.

New Topics in Chapter - 3: A detailed list of traditional regional sarees, a list of embroideries and a list of various region specific floor designs.

New Topics in Chapter - 5: Mando and Kollatam folk music, extended list of other folk music traditions, list of prominent folk instruments and various regional communities related to music.

New Topics in Chapter - 6: More detailed information in each of the eight classical dances, extended list of folk dances, etc.

New Topics in Chapter - 7: Characters in ancient Sanskrit plays, extended list of folk theatres, Modern Indian theatre, and recent additions to the UNESCO's list of intangible cultural heritage.

New Topics in Chapter - 12: Detailed note on Prakrit, Pali and Apabhramsa languages, an illustrative list of ancient scripts in India.

New Topics in Chapter - 13: Detailed note on various concepts under Buddhism and Jainism, sub-sects of Jainism and Buddhism, prominent bodhisattvas and ascetics, cults and sects under Hinduism, various avatars of Vishnu and a brief note on Islam, Judaism, Zoroastrianism and Christianity.

New Topics in Chapter - 15: Buddhist literature, Jain literature, Zoroastrian literature, Sikh literature.

New Topics in Chapter - 17: A brief note on South Indian Cinema.

New Topics in Chapter - 19: Detailed notes on different eras.

New Topics in Chapter - 20: Festivals related to Jainsim, Buddhism and Zoroastrianism and an extensive list of fairs held in India.

Preface to Third Edition

I feel honoured to place before the readers a thoroughly revised and updated third edition of *Indian Art and Culture*. I am grateful to the readers for their positive reception and constructive feedback on the previous editions.

With each new edition, I am challenged and invigorated to present the knowledge of rich Indian culture and heritage in a more comprehensive, crisp and readable style.

The third edition has been **largely overhauled with relevant important additions** in almost all the chapters (*illustrative list of additions has been provided at the beginning of the book*).

Moreover, observing the trend of questions being asked in the competitive examinations, two new chapters along with an appendix have been added, namely :

New Chapters

1. **India through the eyes of foreign travellers**
2. **Buddhism and Jainism**

New Appendix

1. **Current Affairs on Indian Art and Culture**

Also, the previous years' **questions of 2018 and 2019** and **new set of practice questions** have been included in the required chapters.

To make the preparation of aspirants easier through mind mapping, a **holistic map** on UNESCO World Heritage Sites in India has been attached at the end of the book. I hope it would serve the purpose of the aspirants.

I am sure readers will find the **additions** in this revised edition more useful. Their kind suggestions through email will be of great help to me in making this book even more relevant and meaningful.

Sincere Regards !!!

September, 2019

NITIN SINGHANIA
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Acknowledgements

It is a matter of immense pleasure to know that the handwritten notes developed by me in the past years have received such appreciation amongst the readers involved in the preparation of Civil Services and other competitive examinations.

I am indebted to my parents, my wife Sudipta, and siblings Nancy and Noyal for allowing me time away from them I needed to research and write.

"Maa and Papaji, my deepest respect and gratitude to both of you for being my idols. When the time got demanding, your support and encouragement were the only pillars of strength for me."

My sincere thanks to Ms. Sonia Wigh, Shri Shounak Chakraborty and Shri Ankit Jalan without whose assistance this book would not have been possible.

I also offer my appreciation to the learning opportunities provided by Shri R.S. Agrawal (Ranker's Classes), Vajiram and Ravi, ALS and Vision IAS which motivated me to write this book. Acknowledgements are also due to various scholars of repute whose valuable works along with many e-sources helped enrich my knowledge in developing this piece of work.

The contribution of Gandhi Smriti Library, Lal Bahadur Shastri National Academy of Administration (LBSNAA), Mussoorie and Atul Photostat, Mukherjee Nagar had been immense as they also provided me the sources to enrich my thoughts and ideas. I also thank UPSC for providing previous year's questions on their website which have been included in this book.

For this third edition, I am particularly indebted to Shri Neeraj Rao, Shri Aritra Mondal and Ms. Nancy Singhania for their kind assistance and support. Feedbacks received from a large number of aspirants were helpful too. I am thankful to each one of them.

Finally I would like to express my sincere gratitude to Shri Tanmoy Roychowdhury, Ms. Shukti Mukherjee, Ms. Jyoti Nagpal, Ms. Malvika Shah, Ms. Anjali Chakravarty, and the entire support team of McGraw Hill

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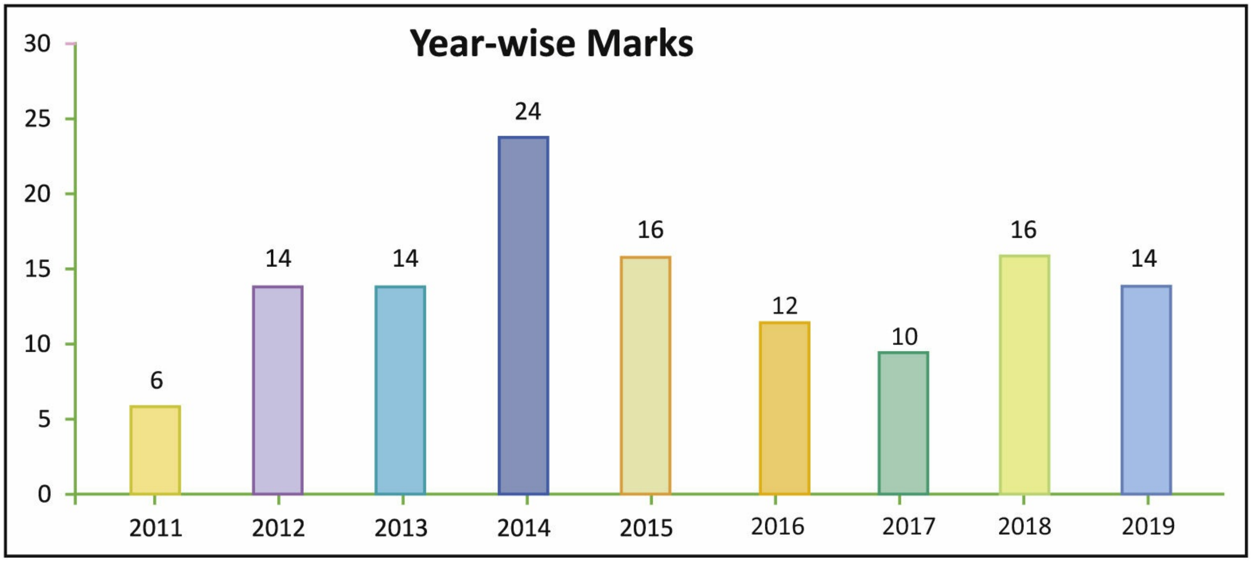
Education, India for their unstinted cooperation and support in making this task interesting and as trouble-free as possible.

I hope that this book will help readers in gaining a better understanding of the Culture of India.

NITIN SINGHANIA

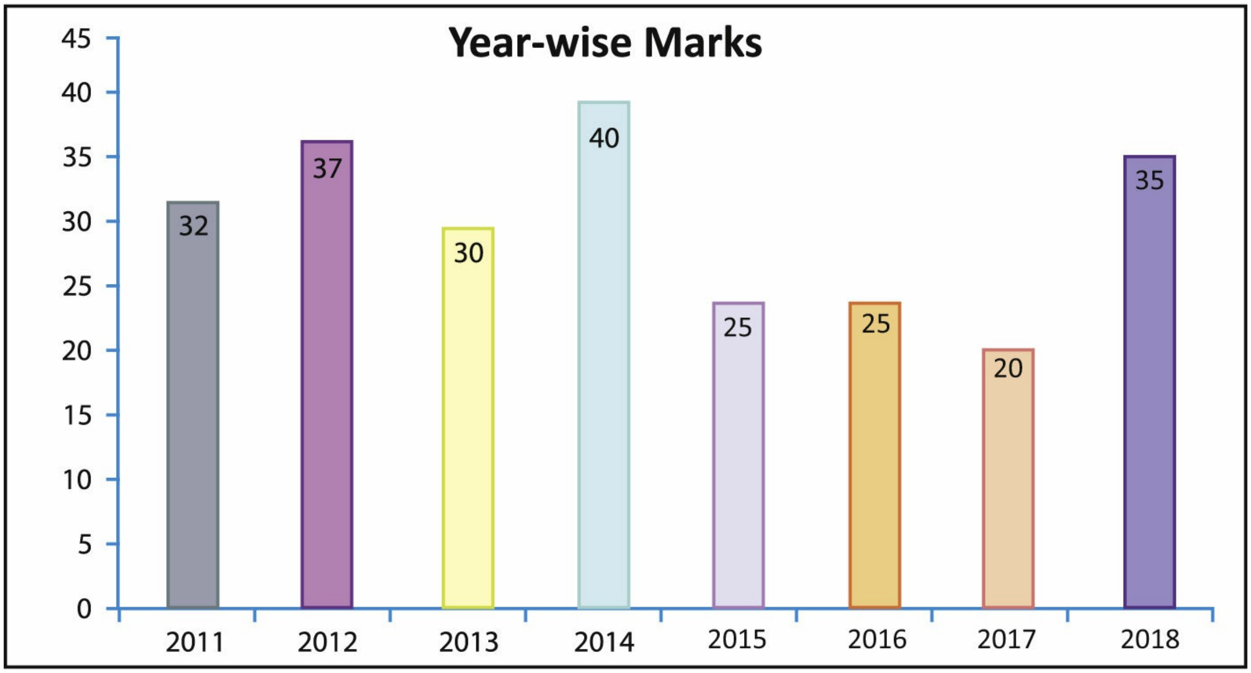
TREND ANALYSIS

Year-wise Marks in Preliminary Examination



Note: In 2011, UPSC changed the pattern and syllabus of the preliminary examination. In the new scheme, Indian Art and Culture is included in General Studies Paper-I where every question carries 2 marks each.

Year-wise Marks in Main Examination



Note: In 2013, UPSC changed the pattern and syllabus of the main examination. In the new scheme, Indian Culture and Heritage is included in General Studies Paper-I which carries 250 marks.

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Charminar
Stucco Sculpture
Sanchi Stupa
37th UNESCO World Heritage Site of India
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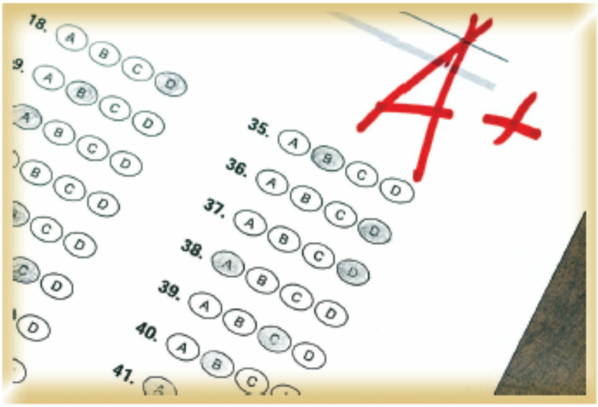

2019

2019 PRELIMINARY EXAMINATION QUESTIONS

Preliminary Examination Questions - 2019

1. Which one of the following is **not a Harappan site**?
   (a) Chanhudaro
   (b) Kot Diji
   (c) Sohgaura
   (d) Desalpur
2. In which of the following relief sculpture inscriptions in **"Ranyo Ashoka"** (King Ashoka) mentioned along with the stone portrait of Ashoka?
   (a) Kanganahalli
   (b) Sanchi
   (c) Shahbazgarhi
   (d) Sohgaura
3. Consider the following:
   1. Deification of the Buddha.
   2. Treading the path of Bodhisattvas.
   3. Image worship and rituals.

   Which of the above is/are the feature /features of **Mahayana Buddhism**?
   (a) 1 only

(b) 1 and 2 only
(c) 2 and 3 only
(d) 1, 2 and 3

4. Building **“Kalyana Mandapas”** was a notable feature in the temple construction in the kingdom of
(a) Chalukya
(b) Chandela
(c) Rashtrakuta
(d) Vijayanagara

5. Consider the following statements:
1. **Saint Nimbarka** was a contemporary of **Akbar**.
2. **Saint Kabir** was greatly influenced by **Shaikh Ahmad Sirhindi**.

Which of the statements given above is / are correct?
(a) 1 only
(b) 2 only
(c) Both 1 and 2
(d) Neither 1 nor 2

6. With reference to **Mian Tansen**, which one of the following statements is **not correct**?
(a) Tansen was the title given to him by Emperor Akbar.
(b) Tansen composed Dhrupads on Hindu Gods and goddesses.
(c) Tansen composed songs on his patrons.
(d) Tansen invented many Ragas.

7. Who among the following Mughal Emperors **shifted emphasis** from illustrated manuscripts to album and individual portrait?
(a) Humayun
(b) Akbar
(c) Jahangir
(d) Shahjahan

Answers

1. (c)

   Explanation: Chanhudaro (in Pakistan), Kot Diji (in Pakistan) and Desalpur (Gujarat) are the Harappan sites whereas at Sohgaura (near Gorakhpur in UP), a copper plate inscription in Prakrit language (written in Brahmi script) of the Mauryan period has been found.

2. (a)

   Explanation: Kanganahalli (in Karnataka) is a Buddhist site of 1st century BC - 3rd century AD. The site contains a stone sculpture of Mauryan king Ashoka with a label "Ranyo Ashoka" written in Brahmi script. (The sculpture depicts the features of Amaravati school). The site also contains a massive stupa. At Sanchi (in MP), there lies a very famous Buddhist Stupa which is also a UNESCO heritage site. Shahbazgarhi (Pakistan) contains Ashokan rock edicts in Kharosthi script & belongs to 3rd century BC.

3. (d)

   Explanation: Under Mahayana Buddhism, Buddha is considered a God and a disciple under Mahayana Buddhism follows or treads the path of Bodhisattvas. The doctrine also lays emphasis on image worship and performing rituals and ceremonies.

4. (d)

   Explanation: Kalyana Mandapa (**or wedding pavilion**) is a prominent feature of Vijayanagara kingdom temples. Example - Kalyana Mandapa inside the Vittala temple complex at Hampi.

5. (d)

   Explanation: Shaikh Ahmad Sirhindi (1564-1624) belonged to Naqshbandi Sufi order and opposed the religious ideas of Akbar. However, Kabir is a 15th Century saint and died even before the birth of Shaikh Ahmad Sirhindi. Moreover, Saint Nimbarka was not a contemporary of Akbar. There is a great disagreement among historians about his year of birth. However, modern historical research places him in the 13th-14th century.

6. (a)

Explanation: Born in Gwalior, Tansen was one of the Navratanas in the court of Akbar. “Mian” was the title given to him by Akbar. Tansen was a proponent of Dhrupad music based on Hindu Gods and Goddess and created many new ragas. He also composed songs on his patrons such as Akbar.

7. (c)

   Explanation: Till Akbar, the focus was on architecture and illustrated manuscripts. From the reign of Jahangir (he himself being a painter), a great emphasis was given to individual portrait paintings mainly **based on flora and fauna**.

Section-A

VISUAL ARTS

1

INDIAN ARCHITECTURE, SCULPTURE AND POTTERY

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INTRODUCTION

The word 'architecture' is derived from the Latin word 'tekton' which means builder. When the early man began to build his shelter to live in, the science of architecture started. Sculpture, on the other hand, is derived from Proto-Indo-European (PIE) root 'kel' which means 'to bend'. Sculptures are small works of art, either handmade or with tools and are more related to aesthetics than engineering and measurements.

Difference between Architecture and Sculpture

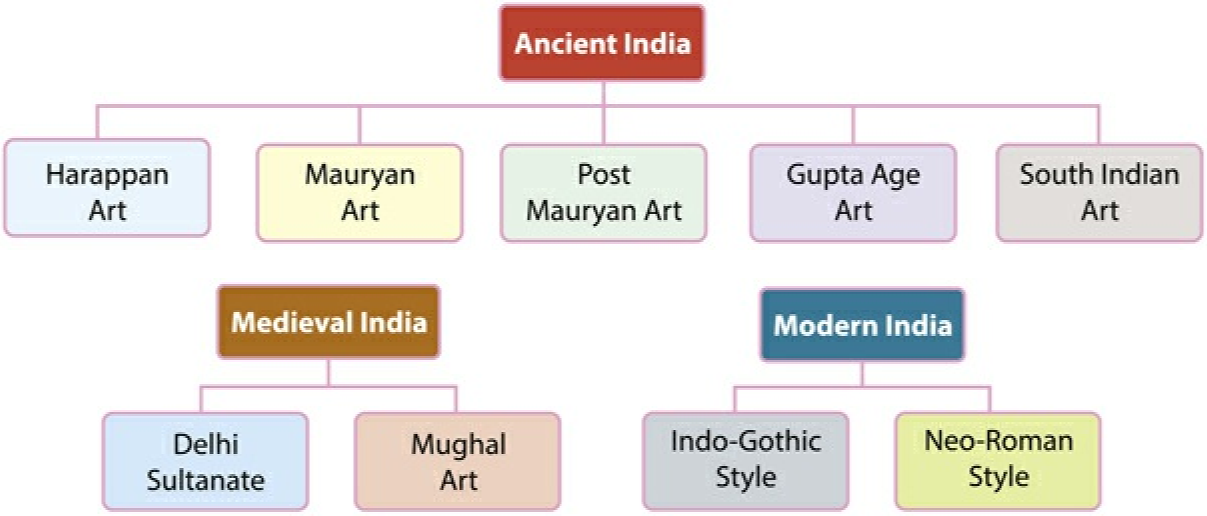
Point of Difference	**Architecture**	**Sculpture**
Size and Scope	Architecture refers to the design and construction of building.	Sculptures are relatively small 3-dimensional works of art.
Material Used	Uses a mixture of various type of materials like stone, wood, glass, metal, sand, etc.	A single piece of sculpture is usually made of a single type of material.

Principle	Involves study of engineering and engineering mathematics. It requires detailed and accurate measurements.	Involves creativity and imagination and may not depend as heavily on accurate measurements.
Example	Taj Mahal, Red Fort, etc.	Nataraja Image, Dancing Girl, etc.

INDIAN ARCHITECTURE

The story of Indian art and architecture is a story of evolution. From the ancient Indus Valley Civilisation to the British rule, the buildings and sculptures have a narrative of their own. The emergence and decay of great empires, the invasion of foreign rulers who gradually became indigenous, the confluence of different cultures and styles, etc. are all reflected in the evolution of Indian architecture and sculpture.

Classification of Indian Architecture


Ancient India
Harappan Art
Mauryan Art
Post Mauryan Art
Gupta Age Art
South Indian Art
Medieval India
Delhi Sultanate
Mughal Art
Modern India
Indo-Gothic Style
Neo-Roman Style

Harappan Art and Architecture

A flourishing civilisation emerged on the banks of the river Indus in the second half of the third millennium BCE and spread across large parts of North-Western and Western India. This is what is known as Harappan

Civilisation or Indus Valley Civilisation (IVC). A marked feature of this ancient civilisation was the vivid imagination and artistic sensibilities exuded by the numerous **sculptures, seals, potteries, jewelleries**, etc. found at the excavation sites. Harappa and Mohenjo-daro – the two major sites of this civilisation – are among the earliest and finest examples of **urban civic planning**. The planned network of roads, houses and drainage systems indicate the planning and engineering skills that developed during those times.

Some of the **important sites of the Indus Valley Civilisation** and their **archaeological findings** are:

- **Harappa** in present Pakistan on the bank of River Ravi – 2 rows of *six granaries* with big platform, stone symbol of lingam and yoni, mother goddess sculpture, wheat and barley in wooden mortar, dice, copper scale and mirror. Moreover, sculpture of dog chasing a deer in bronze metal, and a red sand stone male torso have been excavated.
- **Mohenjo-daro** in present Pakistan on the River Indus – the citadel, the great bath, the great granary, post cremation burial, sculpture of bearded priest, the famous bronze statue of the Dancing Girl and Pashupati Seal.
- **Dholavira** in Gujarat – giant water reservoir, unique water harnessing system, stadium, dams and embankments, inscription comprising 10 large sized signs like an advertisement board. It is the **latest IVC city** to be discovered.
- **Lothal (Manchester of Indus Valley Civilisation)** in Gujarat – important site for naval trade, had a dockyard, rice husk, fire altars, painted jar, modern day chess, terracotta figures of horse and ship, instruments for measuring 45, 90 and 180 degree angles, practice of burial of cremated remains.
- **Rakhigarhi** in Haryana is considered to be the **largest site** of Indus Valley Civilisation. Granary, cemetery, drains, terracotta bricks have been found here. It is called the **provincial capital** of Harappan Civilisation.

- **Ropar** is located on the banks of River Sutlej in Punjab, India – Dog buried with human in oval pit burials, copper axe. Roper in the first Harappan site of independent India. First site to be excavated after independence.
- **Balathal** and **Kalibangan** in Rajasthan – bangle factory, toy carts, bones of camel, decorated bricks, citadel and lower town, fire altar.
- **Surkotada** in Gujarat – first actual remains of the horse bones.
- **Banawali** in Haryana on the dried-up Saraswati river – toy plough, barley grains, lapis lazuli, fire altars, oval shaped settlement, only city with radial streets and oval shaped settlements.
- **Alamgirpur** in Meerut, Uttar Pradesh on the banks of Yamuna – Eastern most site of IVC. Major findings are broken blade made of copper, ceramic items and Impression of a cloth on a trough.
- **Mehrgarh** in Pakistan, considered precursor to Indus Valley Civilisation. Pottery, copper tools have been found.
- **Chanhudaro (Lancashire of India)** located in present day Pakistan – only Indus city **without a citadel**. Bead making factory and use of lipsticks has been found.
- **Kot Diji** located in present day Pakistan. Tar, statues of Bull and mother goddess have been excavated from here.
- **Suktagandor** western most site of IVC, located in Pakistan. Bangles of clay have been found here.
- **Balu (Haryana)** various plant remains have been found. (earliest evidence of Garlic).
- **Daimabad (Maharashtra)** southern most site of IVC. Bronze sculptures including a Bronze Chariot has been discovered here.
- **Kerala-no-dhoro (Gujarat)** salt production centre during IVC.
- **Kot Bala (Pakistan)** earliest evidence of furnace.
- **Mand (Jammu and Kashmir)** Northern most site of IVC.

Other prominent sites of IVC include Mehrgar (Pakistan), Desalpur (Gujarat), Pabumath (Gujarat), Rangpur (Gujarat), Shikarpur (Gujarat), Sanauli (UP), Kunal (Haryana),Karanpura (Rajasthan), Ganeriwala (Punjab), etc.

Architecture in Harappan Civilisation

The remains of Harappa and Mohenjo-daro reveal a remarkable sense of town planning. The towns were laid out in a **rectangular grid pattern**. The roads ran in north-south and east-west direction and cut each other at **right angles**.

Mainly **three types of buildings** have been found in the excavation sites – *dwelling houses*, *public buildings* and *public baths*. The Harappans used **burnt mud bricks** of standardised dimensions for the purpose of construction. Many layers of well-baked brick were laid out and then joined together using **gypsum mortar**.

The city was divided into two parts–An **upraised citadel** and the **lower-part** of the city. An **upraised citadel** in the *western part* was used for constructing buildings of large dimensions, such as *granaries*, *administrative buildings*, *pillared halls* and *courtyard*. Some of the buildings in the citadel might have been the *residence of the rulers* and *aristocrats*. However, Indus Valley Civilisation sites do not have large monumental structures such as temples or palaces for rulers unlike Egyptian and Mesopotamian Civilisation. The granaries were intelligently designed with strategic air ducts and raised platforms which helped in storage of grains and protecting them from pests.

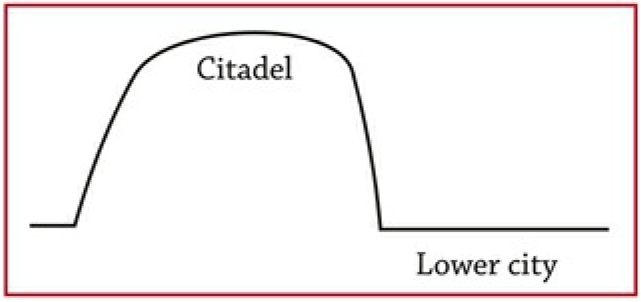


Fig. 1.1: *Citadel and Lower City*

An important feature of the Harappan cities is the prevalence of **public baths**, which indicate the importance of ritualistic cleansing in their culture.

These baths also had an array of *galleries* and *rooms* surrounding it. The most famous example of a public bath is the '**Great Bath**' in the excavated remains of Mohenjodaro.

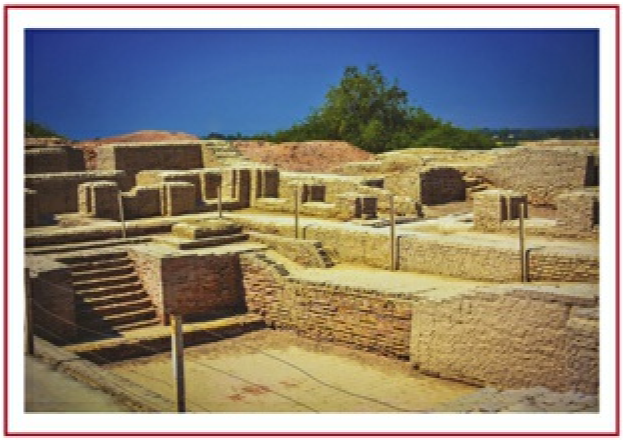


Fig. 1.2: *The Great Bath at Mohenjo-daro*

In the **lower part** of the city, small one- roomed houses have been found which might have been used as quarters by the *working class people*. Some of the houses have stairs which indicate they might have been *double storied*. Mostly buildings have private wells and properly ventilated bathrooms.

The most striking feature of Harappan Civilisation is the **advanced drainage system**. Small drains ran from each house and were connected to larger drains running alongside the main roads. The drains were *covered loosely* to allow regular cleaning and maintenance. **Cesspits** were placed at regular intervals. The importance placed on *hygiene* – both personal and public, is quite impressive. Presence of wells has also been observed at many sites.

Many scholars argue that the Mesopotamian people of the Tigris-Euphrates Valley called Indus Valley civilisation as 'Meluha'. Many Indus Valley seals have been found in Mesopotamia.

Sculptures of Harappan Civilisation

The Harappan sculptors were extremely adept at handling three-dimensional volumes. The most commonly found were seals, bronze figures and potteries.

Seals:

Archaeologists have found numerous seals of different shapes and sizes all across the excavation sites. While *most of the seals are square*, it was found that triangular, rectangular and circular seals were also being used. **Steatite**, a soft stone found in the river beds, was although the most common material used to make seals, yet agate, chert, copper, faience and terracotta seals have also been found. Some instances of gold and ivory seals have also been found.

Most of the seals have inscriptions in a **pictographic script** which is yet to be deciphered. The script was written mostly from right to left, but, **bi-directional writing style** i.e. right to left on one line and left to right on another line has also been found. *Animal impressions* were also there (generally five) which were carved intaglio on the surfaces. The common animal motifs were unicorn, humped bull, rhinoceros, tiger, elephant, buffalo, bison, goat, markour, ibex, crocodile, etc. However, **no evidence of cow** has been found on any seal. Generally, the seals had an animal or human figure on one side and an inscription on the opposite side or inscriptions on both the sides. Some seals had inscriptions on a **third side as well**.

Seals were **primarily used for commercial purposes** and helped in communication. Discovery of various seals in Mesopotamia and various sites such as Lothal indicate that seals were extensively used for trade. Some seals with a hole on them have been found on dead bodies indicating its **use as amulets**, carried on the persons of their owners, probably seen as some form of identification. *Mathematical images* have also been found on some seals, which might have been **used for educational purposes** as well. Seals with symbol similar to ‘Swastika’ design have also been found.

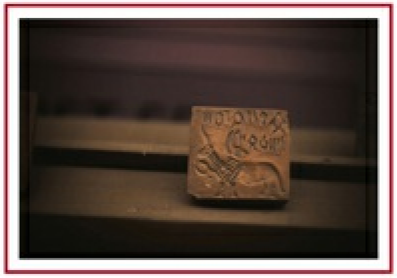


Fig. 1.3: *Unicorn Seal*

Famous seals include: Pashupati Seal and Unicorn Seal.

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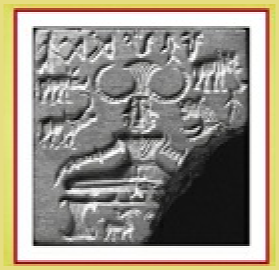
Pashupati Seal: *A steatite seal discovered at Mohenjo-daro depicts a* ***human figure*** *or a deity seating cross-legged. The figure, referred to as Pashupati wears a three-horned headgear and is surrounded by animals. An* ***elephant*** *and a* ***tiger*** *are there on the left side of the figure while a rhinoceros and a* ***buffalo*** *are seen on the right side. Two* ***antelopes*** *are shown below the seat of the figure.*



Bronze Figures:

The Harappan Civilisation saw a wide scale practise of bronze casting. The bronze statues were made using **"lost wax technique" or "Cire Perdue"**. In this technique, wax figures are first coated with wet clay and allowed to dry. The clay coated figures are then heated, allowing the wax inside to melt. The wax is then poured out through a tiny hole and liquid metal is poured inside the hollow mould. After the metal has cooled down and solidified, the clay coat is removed and a metal figure of the same shape as the wax figure is obtained. *Even now*, the same technique is practiced in many parts of the country.

Examples:Bronze Dancing Girl of Mohenjo-daro, bronze bull of Kalibangan, etc.

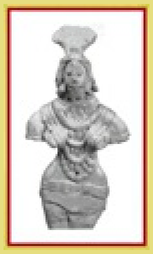
The **Dancing Girl** *is the world's oldest bronze sculpture. Found in Mohenjo-daro, this four inch figure depicts a naked girl* **wearing only ornaments**, *which include bangles in the left arm, and* **amulet** *and* **bracelet** *on the right arm. She stands in a* 'tribhanga' *dancing posture with the right hand on her hip.*

Terracotta

Terracotta refers to the use of fire baked clay for making sculptures. Compared to the bronze figures, the terracotta sculptures found are less in number and crude in shape and form. They were made using **pinching method** and have been found mostly in the sites of **Gujarat and Kalibangan**.

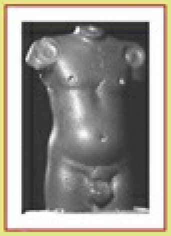
Examples: **Mother Goddess**, mask of horned deity, toys, etc.

The Mother Goddess *figures have been found in many Indus sites, which highlights its importance. It is a crude figure of a standing female adorned with necklaces hanging over prominent breasts. She wears a loincloth and a girdle. She also wears a fan-shaped headgear. The facial features are also shown very crudely and lacks finesse. She was probably worshipped for prosperity. She might also have been a goddess of fertility cults.*



- **Bearded Priest** (found in Mohenjo-daro and made of Steatite). It is the figure of a bearded man, draped in a shawl with trefoil patterns. The eyes are elongated, and half closed as in meditation.

- **Red sandstone figure** of a **male torso** (found in Harrapa and made of Red sandstone). The torso has a frontal posture with well baked shoulders and a prominent abdomen. There are socket holes in the neck and shoulders, probably for the attachment of head and arms.



Pottery:

The potteries found at the excavation sites can be broadly classified into two kinds – *plain pottery* and *painted pottery.* The painted pottery is also known as **Red and Black Pottery** as it used red colour to paint the background and glossy black paint was used to draw designs and figures on the red background. Trees, birds, animal figures and geometrical patterns were the recurring themes of the paintings.

Most of the potteries that have been found are very fine **wheel-made wares**, with a very few being handmade. Some examples of polychrome pottery have also been found, though very rare. The potteries were used for **three** main **purposes**:

1. Plain pottery was used for household purposes, mainly storage of grains and water.
2. Miniature vessels, generally less than half an inch in size, were used for decorative purposes.
3. Some of the potteries were **perforated** – with a large hole in the bottom and small holes across the sides. They might have been used for *straining liquor.*

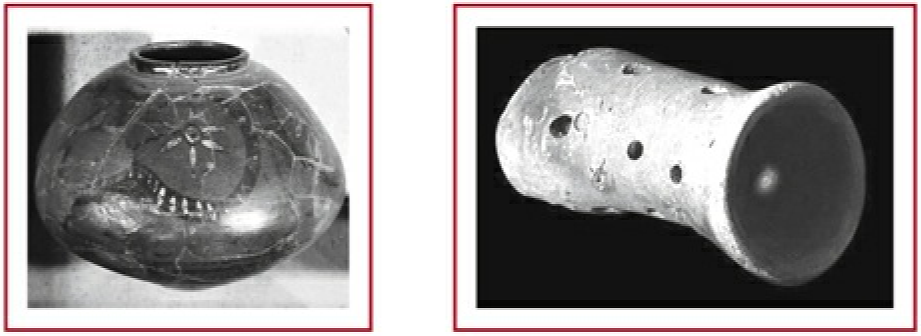


Fig. 1.4: *Red and Black Pottery (left) and Perforated Pottery (right)*

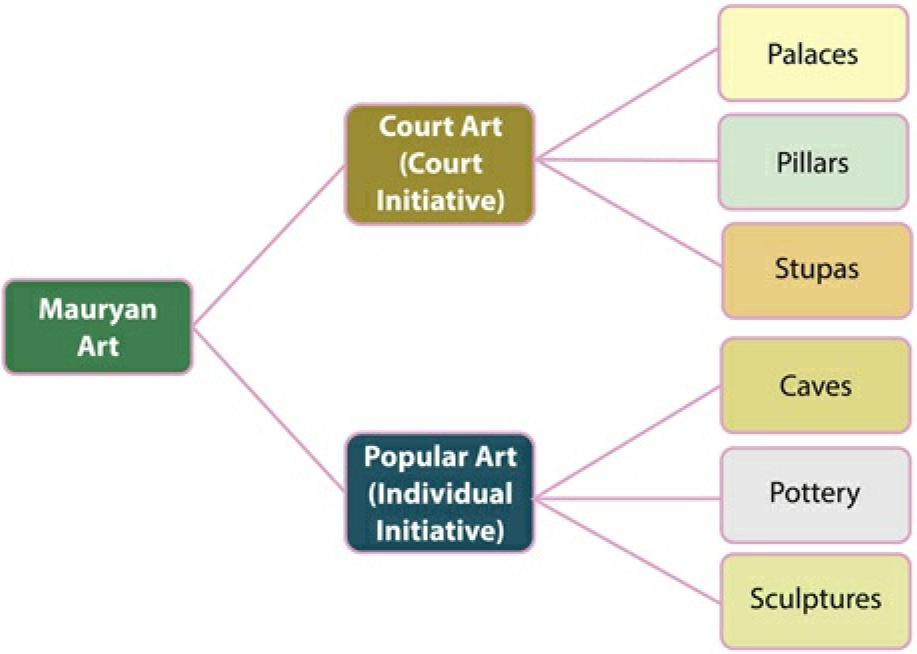
Ornaments:

The Harappans used a large variety of materials, from precious metals and gemstones to bones and even baked clay, to make ornaments. **Both** men and women wore ornaments like necklaces, fillets, armlets and finger rings. *Girdles, earrings* and *anklets* were worn **only by women**.

Beads made from carnelian, amethyst, quartz, steatite, etc. were quite popular and were produced on a large scale, as is evident from the factories discovered in **Chanhudaro** and **Lothal**. For fabric, the Harappans used **cotton** and **wool**, which were spun by rich and poor alike. The people of the time were conscious of **fashion** as well, as can be inferred from the different *styles* of *hair* and *beard.*

Mauryan Art and Architecture

With the advent of the *Buddhism* and *Jainism*, which were part of the shramana tradition, the religious and social scenario of gangetic valley began to undergo change. As both the religions were opposed to the ‘varna’ and ‘jati’ system of Vedic age, they gained patronage of the **kshatriya rulers** who had grown wary of brahmanical supremacy. As the Mauryas established their power, a clear demarcation can be seen of architecture and sculpture developed under State patronage and those that were developed by individual initiative. Thus, Mauryan art can be classified as follows:


Mauryan Art
Court Art (Court Initiative)
Popular Art (Individual Initiative)
Palaces
Pillars
Stupas
Caves
Pottery
Sculptures

Court Art

The Mauryan **rulers** commissioned a large number of architectural works for political as well as religious reasons. These works are referred to as Court Art.

Palaces:

The Mauryan Empire was the first powerful empire to come to power in India. The capital at **Pataliputra** and the palaces at **Kumrahar** were created to reflect the splendour of the Mauryan Empire. The palace of Chandragupta Maurya was inspired by the Achaemenid palaces at Persepolis in Iran. **Wood** was the principal building material. *Megasthenes* described the palace as one of the greatest creations of mankind.

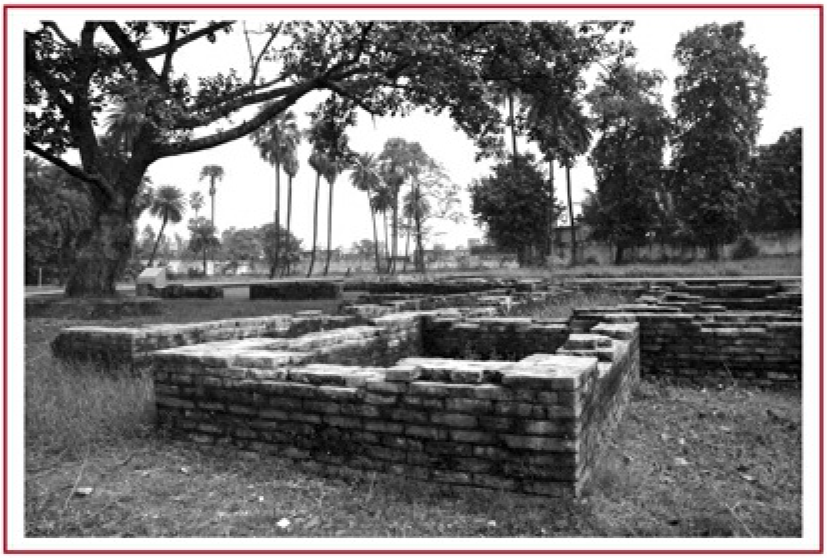


Fig. 1.5: *Site of Palace at Kumrahar*

Similarly, *Ashoka's Palace at Kumrahar* was a massive structure. It had a high central pillar and was a three-storey wooden structure. The palace walls were decorated with carvings and sculptures.

Pillars

During the reign of Ashoka, the inscription on pillars – as a symbol of the State or to commemorate battle victories – assumed great significance. He also used pillars to propagate imperial sermons as well.

On an average of 40 ft. height, the pillars were usually made of **chunar sandstone** and comprised of **Shaft and Capital**. A long **Shaft** formed the base and was made up of a **single piece of stone** or **monolith**. On top of it lay the **capital**, which was either *lotus shaped* or *bell shaped.* The bell shaped capitals were influenced by the Iranian pillars, as was the highly polished and lustrous finish of the pillars. Above it, there was a *circular or rectangular base* known as the **abacus** on which an **animal figure** was placed.

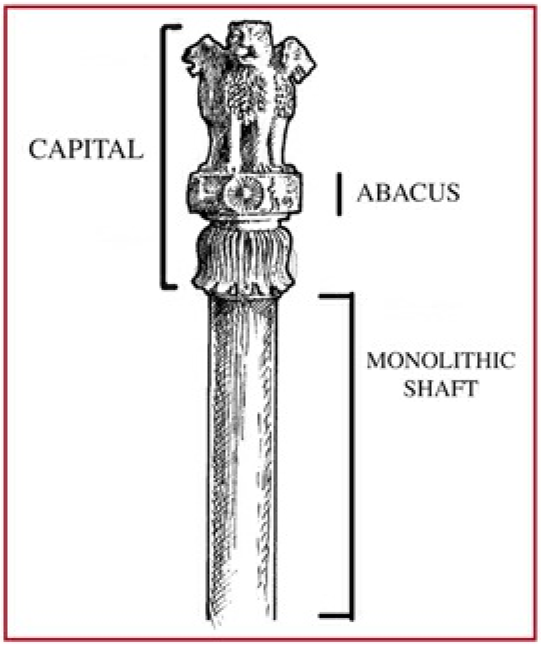


Fig. 1.6: *Basic Structure of Ashokan Pillar*

Examples: Lauria Nandangarh Pillar in Champaran, **Sarnath Pillar** near Varanasi, etc.

National Emblem

*The abacus and the animal part of the Sarnath pillar forms the official **national emblem** of India. In the abacus of the Sarnath pillar, four animals are shown representing four directions – **a galloping horse** (west), **an elephant** (east), **a bull** (south) and **a lion** (north). The animals seem to follow each other turning the wheel of existence till eternity.*

The Elephant depicts the dream of Queen Maya, where a white elephant entering her womb. The Bull depicts the zodiac sign of Taurus, the month in which Buddha was born. The Horse represents the horse Kanthaka, which

Buddha is said to have used for going away from princely life. The Lion shows the attainment of enlightenment.

In the National Emblem of India, the words ***Satyameva Jayate*** *from* ***Mundaka Upanishad****, meaning 'Truth Alone Triumphs', are inscribed below the abacus in* ***Devanagari script****. The Capital is crowned by the Wheel of the Law (****Dharma Chakra****).*

The four Lions symbolise Buddha spreading Dhamma in all directions. It was built in the commemoration of first sermon by Buddha known as Dhammachakrapravartana.

Stupa:

Stupas were *burial mounds* prevalent in India from the Vedic period. It is a conventional representation of a funeral cumulus in which relics and ashes of the dead were kept. During the period of Ashoka, the art of stupas reached its climax. Almost 84,000 stupas were erected during his period.

Although a Vedic tradition, stupas were popularised by the Buddhists. *After the death of Buddha*, nine *stupas were erected.* Eight of them had the relics of Buddha at their medhi while the ninth had the pot in which the relics were originally kept. A basic diagram representing the various parts of a stupa is given below.

The **core of the stupa** was made of unburnt brick while the outer surface was made by using burnt bricks, which were then covered with a thick layer of plaster. The ***medhi*** and the ***toran*** were decorated by wooden sculptures. Devotees walk around the pradakshina patha or open ambulatory passageway as a token of worship.

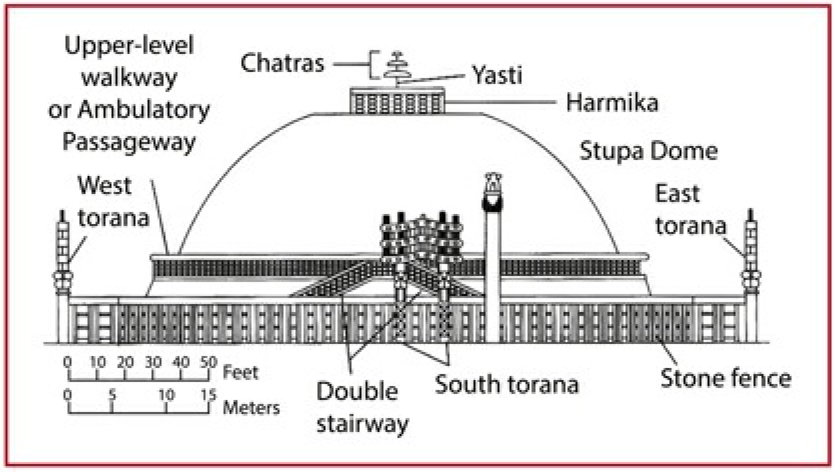

Upper-level walkway or Ambulatory Passageway
Chatras
Yasti
Harmika
Stupa Dome
West torana
East torana
0 10 20 30 40 50 Feet
0 5 10 15 Meters
Double stairway
South torana
Stone fence

Fig. 1.7 : *Basic structure of a stupa with different parts*

Examples: **Sanchi Stupa** in Madhya Pradesh is the most famous of the Ashokan stupas. Piprahwa stupa in Uttar Pradesh is the oldest one.

The location of the nine stupas built after the death of Buddha are Rajagriha, Vaishali, Kapilavastu, Allakappa, Ramagrama, Vethapida, Pava, Kushinagar and Pippalivana.

Difference between Ashokan Pillars and Achaemenian Pillars

Basis	**Ashokan pillars**	**Achaemenian pillars**
Composition	The shaft of the Ashokan pillars were monolithic, i.e. they were inscribed from a single piece of stone (mainly chunar sandstones).	The shaft of Achaemenian pillars were made up of various pieces of sandstone cemented together.
Location	The Ashokan pillars were independently erected.	The Achaemenian pillars were generally attached to state buildings.

Popular Art

Apart from the royal patronage, cave-architecture, sculpture and pottery took the expressions of art by **individual effort**. These were grouped together as popular forms of art and architectures.

Cave Architecture

This period saw the emergence of rock-cut cave architectures. During the Mauryan period, these caves were generally used as **viharas**, i.e. living quarters, by the Jain and Buddhist monks. While the early caves were used by the ajivika sect, later, they became popular as Buddhist monasteries. The caves during Mauryan period were marked by a **highly polished finish** of the interior walls and **decorative gateways**.

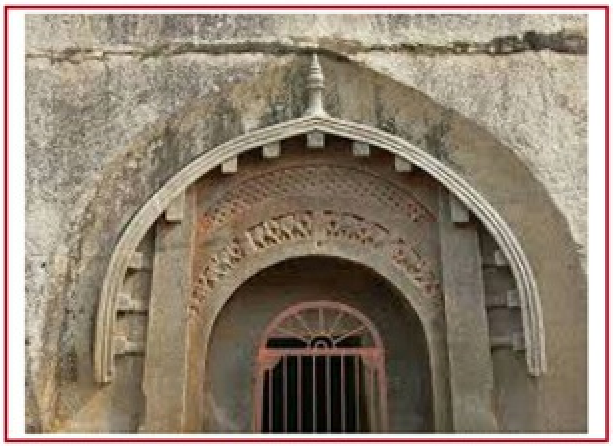


Fig. 1.8: *Decorated Entrance to Barabar Caves*

Example: **Barabar** and **Nagarjuni** caves in Bihar were formed during the time of Ashoka and his grandson Dasharatha and dates back to 3rd century BC.

Nasik Caves

It is a group of 24 Buddhist caves, also known as **"Pandav Leni"**. *They were carved between 1st century BC and 3rd century AD and belong to the Hinayana period. However, later, the influence of Mahayana sect can also be found in these caves. Under Hinayana sect, Buddha's presence is indicated through the use of* **motifs and symbols** *like throne and footprints. And later, the idols of Buddha were also carved inside these caves representing the influence of Mahayana Buddhism. The site also depicts an excellent* **system of water management** *indicated through presence of water tanks carved out of solid rocks.*

Sculptures

Sculptures were used primarily for the decoration of stupas, in the *torana* and *medhi* and as the form of religious expression. Two of the famous sculptures of the Mauryan period are those of **Yaksha** and **Yakshi**. They were objects of worship **related to all three religions** – Jainism, Hinduism and Buddhism. The earliest mention of yakshi can be found in *Silappadikaram*, a Tamil text. Similarly, *all of the Jain Tirthankars were associated with a yakshi.*

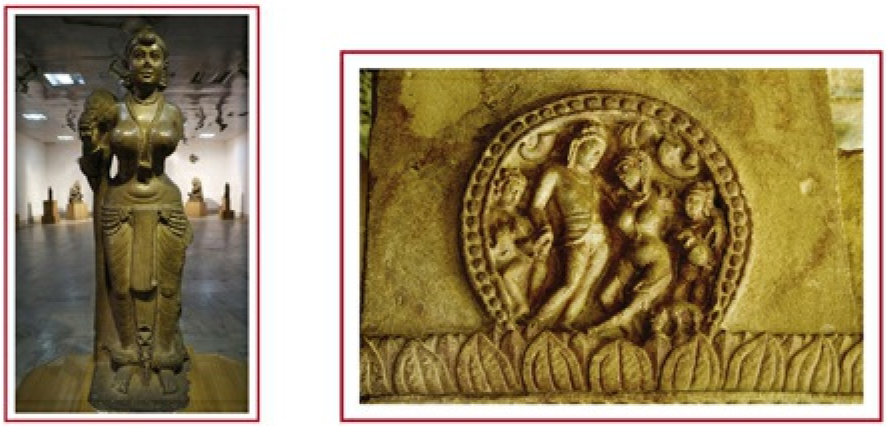


Fig. 1.9: *(from left) Yakshi Sculpture and Yaksha Sculpture*

Pottery:

Pottery of the Mauryan period is generally referred to as **Northern Black Polished Ware** (NBPW). They were characterised by the **black paint** and **highly lustrous finish** and were generally used as **luxury items**. They have often been referred to as the *highest level of pottery.*

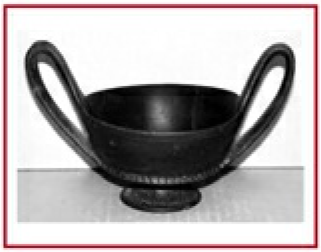


Fig. 1.10: *Specimen of Northern Black Polished Ware*

Post Mauryan Art

After the decline of the Mauryan Empire in **2nd century BC**, small dynasties sprang up in various parts of India. Among them, **Shungas, Kanvas, Kushanas** and **Shakas** in the North and **Satvahanas, Ikshavakus, Abhiras** and **Vakatakas** in Southern and Western India gained prominence. Similarly, the religious scene saw the emergence of Brahmanical sects such as the *Shaivites, Vaishnavites* and *Shaktites*. The art of this period started reflecting the changing socio-political scenario as well. The architecture in the form of rock-cut caves and stupas continued, with each dynasty introducing some unique features of their own. Similarly, different schools of sculpture emerged and the art of sculpture reached its **climax** in the post-Mauryan period.

Architecture

Rock-cut Caves:

The construction of rock caves continued as in the Mauryan period. However, this period saw the development of **two** types of rock caves – **Chaitya** and **Vihar**. While the Vihars were **residential halls** for the Buddhist and Jain monks and were developed during the time of the Mauryan Empire, the Chaitya halls were developed during this time. They were mainly quadrangular chambers with flat roofs and used as **prayer halls**. The caves also had open courtyards and stone screen walls to shield from rain. They were also decorated with human and animal figures.

Examples: Karle Chaitya Hall, Ajanta Caves (29 caves – 25 Vihars + 4 Chaitya), etc.

Udayagiri and Khandagiri Caves, Odisha

They were made under the Kalinga King Kharavela in 1st-2nd century BC near modern-day Bhubaneswar. The cave complex has both artificial and natural caves. They were possibly carved out as residence of Jain monks. There are 18 caves in Udayagiri and 15 in Khandagiri.

Udayagiri caves are famous for the **Hathigumpha inscription** which is carved out in **Brahmi script**. The inscription starts out with “Jain Namokar Mantra” and highlights various military campaigns undertaken by the King Kharavela. **Ranigumpha cave in Udayagiri** is double-storied and has some beautiful sculptures.

Stupas:

Stupas became *larger* and *more decorative* in the post-Mauryan period. *Stone* was increasingly used in place of wood and brick. The Shunga dynasty introduced the idea of torans as beautifully decorated gateways to the stupas. The torans were intricately carved with figures and patterns and were evidence of **Hellenistic influence**.

Examples: Bharhut Stupa in Madhya Pradesh, the toran at Sanchi Stupa in Madhya Pradesh, etc.

Sculpture

Three prominent schools of sculpture developed in this period at three different regions of India – centred at Gandhara, Mathura and Amaravati.

Gandhara School

The Gandhara School of Art developed in the western frontiers of Punjab, near modern day Peshawar and Afghanistan. The Greek invaders brought with them the traditions of the **Greek and Roman sculptors**, which influenced the local traditions of the region. Thus, Gandhara School also came to be known as **Greco-Indian School of Art**.

The Gandhara School flourished in *two stages* in the period from 50 BC to 500 AD. While the former school was known for its use of **bluish-grey sandstone**, the later school **used mud and stucco** for making the sculptures. The images of Buddha and Bodhisattvas were based on the **Greco-Roman pantheon** and *resembled that of Apollo.*

Mathura School

The Mathura School flourished on the *banks of the river Yamuna* in the period between *1st and 3rd centuries AD.* The sculptures of the Mathura School were influenced by the stories and imageries of **all three religions** of the time – *Buddhism, Hinduism* and *Jainism.* The images were modelled on the earlier yaksha images found during the Mauryan period.

The Mathura School showed a striking use of **symbolism** in the images. The Hindu Gods were represented using their avayudhas. For example, Shiva is shown through linga and mukhalinga. Similarly, the halo around the head of Buddha is larger than in Gandhara School and decorated with geometrical patterns. Buddha is shown to be surrounded by two Bodhisattavas – Padmapani holding a lotus and Vajrapani holding a thunderbolt.

Amaravati School

In the Southern parts of India, the Amaravati School developed on the **banks of Krishna river**, under the patronage of the **Satvahana rulers**. While the other two schools focused on single images, Amaravati School put more emphasis on the use of **dynamic images** or **narrative art**. The sculptures of this school made excessive use of the Tribhanga posture, i.e. the body with three bends.

Differences Between Gandhara, Mathura and Amaravati Schools

Basis	**Gandhara School**	**Mathura School**	**Amaravati School**
External Influence	Heavy influence of **Greek** or Hellenistic sculpture, so it is also known as **Indo-Greek art**.	It was developed **indigenously** and not influenced by external cultures.	It was developed **indigenously** and not influenced by external cultures.
Ingredient Used	Early Gandhara School used **bluish-grey sandstone** while the later period saw the use of **mud and stucco**.	The sculptures of Mathura School were made using **spotted red sandstone**.	The sculptures of Amaravati School were made using **white marbles**.
Religious Influence	Mainly **Buddhist** imagery, influenced by the Greco-Roman pantheon.	Influence of **all three religions** of the time, i.e. Hinduism, Jainism and Buddhism.	Mainly **Buddhist** influence.
Patronage	Patronised by **Kushana** rulers.	Patronised by **Kushana** rulers.	Patronised by **Satvahana** rulers.

Area of Development	Developed in the **North West Frontier**, in the modern day area of Kandahar.	Developed in and around **Mathura, Sonkh** and **Kankalitila**. Kankalitila was famous for Jain sculptures.	Developed in the **Krishna-Godavari lower valley**, in and around Amaravati and Nagarjunakonda.
Features of Buddha Sculpture	The Buddha is shown in a **spiritual state**, with wavy hair. He wears **fewer ornaments** and seated in **a yogi** position. The eyes are **half-closed** as in meditation. A **protuberance** is shown on the head signifying the omniscience of Buddha.	Buddha is shown in **delighted mood** with a smiling face. The body symbolises mascularity, wearing tight dress. The face and head are **shaven**. Buddha is seated in **padmasana** with different mudras and his face reflects grace. A similar **protuberance** is shown on the head.	Since the sculptures are generally part of a **narrative art**, there is less emphasis on the individual features of Buddha. The sculptures generally depict life stories of Buddha and the **Jataka tales**, i.e., previous lives of Buddha in both human and animal form.

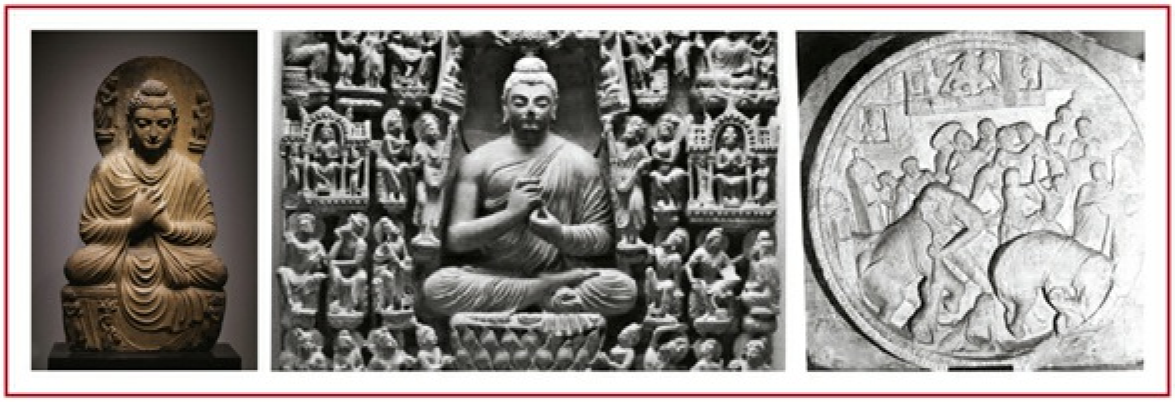


Fig. 1.11: *(from left) Gandhara School of Art, Mathura School of Art, Amaravati School of Art*

Greek Art and Roman Art

Greek and Roman styles have some difference, and Gandhara School integrates both the styles. The **idealistic** style of Greeks is reflected in the muscular depictions of Gods and other men showing strength and beauty. Lots of Greek mythological figures from the Greek Parthenon have been sculpted using **marble**.

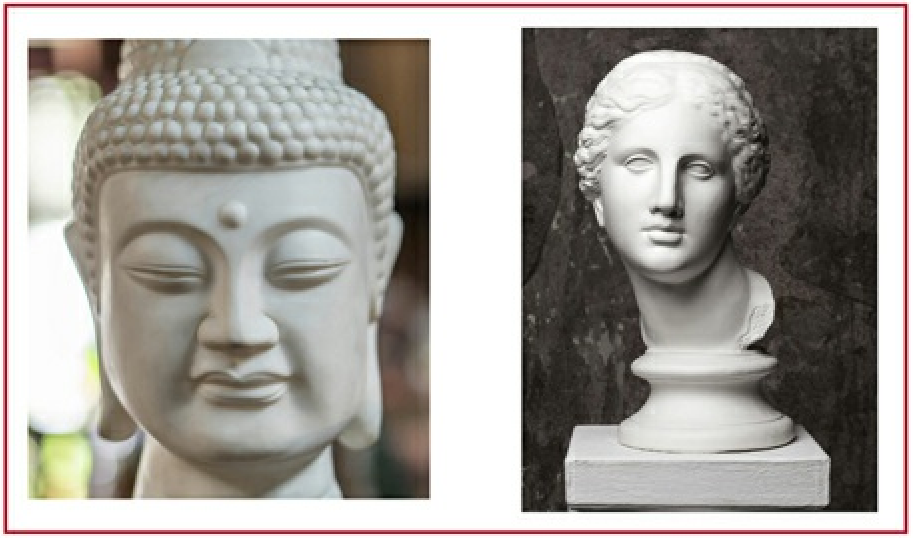


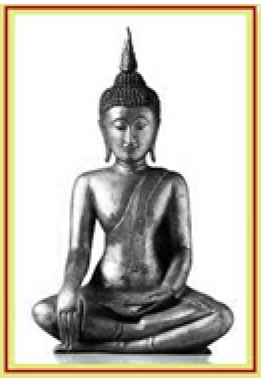
Fig. 1.12: Buddha in Greco-Roman style and a Roman Portraiture points out the similarities.

On the other hand, Romans used art for ornamentation and decoration and is realistic in nature as opposed to Greek idealism. The Roman art projects **realism** and depicts real people and major historical events. The Romans used **concrete** in their sculptures. They were also famous for their mural paintings.

VARIOUS MUDRAS RELATED TO BUDDHA

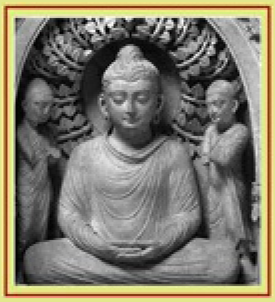
1. *Bhumisparsha Mudra*

- One of the most common Mudras found in statues of Buddha.
- It depicts the Buddha sitting in meditation with his left hand, palm upright, in his lap, and his right hand touching the earth.
- This mudra is commonly associated with blue Buddha known as Akshobya.
- Significance: ‘Calling the Earth to Witness the Truth’ and it represents the moment of Buddha attaining enlightenment.



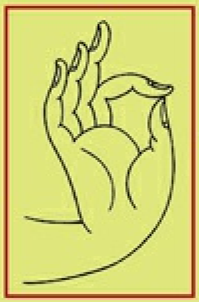
2. *Dhyana Mudra*

- Indicates Meditation and is also called 'Samadhi' or 'Yoga' Mudra.
- It depicts Buddha with both hands in the lap, back of the right hand resting on the palm of the left hand with fingers extended. In many statues, the thumbs of both hands are shown touching at the tips, thus forming a mystic triangle.
- It signifies attainment of spiritual perfection.
- This Mudra was used by Buddha **during the final meditation** under the bodhi tree.



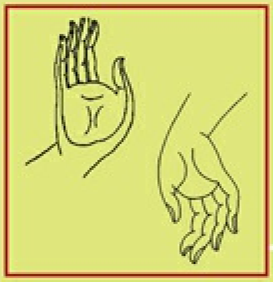
3. *Vitarka Mudra*

- It indicates teaching and discussion or intellectual debate.
- The tips of the thumb and index finger touch each other, forming a circle. The right hand is positioned at shoulder level and the left hand at the hip level, in the lap, with palm facing upwards.
- It signifies the **teaching phase of preaching** in Buddhism. The circle formed by the thumb and index finger maintains the constant flow of energy, as there is no beginning or end, only perfection.



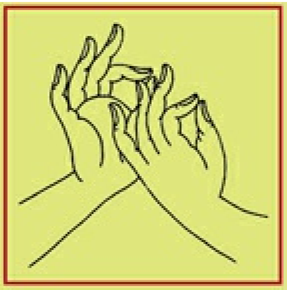
4. *Abhaya Mudra*

- It indicates fearlessness and symbolises strength and inner security.
- The right hand is raised to shoulder height with arm bent. The palm of the right hand faces outwards and the fingers are upright and joined. The left hand hangs downwards by the side of the body.
- This gesture was shown by Buddha immediately after attaining enlightenment.



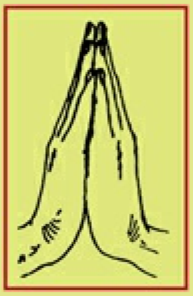
5. *Dharmachakra Mudra*

- It means 'Turning the Wheel of the Dharma or Law', i.e. setting into motion the wheel of Dharma.
- This Mudra **involves both hands**.
- The right hand is held at chest level with the palm facing outwards. A mystic circle is formed by joining the tips of the index finger and the thumb. The left hand is turned inward and the index finger and thumb of this hand join to touch the right hand's circle.
- This gesture was exhibited by Lord Buddha while he preached the first sermon to a companion after his enlightenment **in the Deer Park of Sarnath**.



6. *Anjali Mudra*

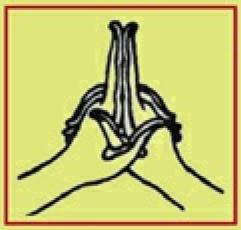
- This mudra signifies greetings, devotion, and adoration.
- Both hands close to the chest, palms and fingers join against each other vertically.
- It is common gesture used in India to greet people (Namaste). It signifies adoration of the superior and is considered a sign of regards with deep respect.
- It is believed that true Buddhas (those who are enlightened) do not make this hand gesture and this gesture should not be shown in Buddha statues. This is for Bodhisattvas (who aim and prepare to attain perfect knowledge).



7. *Uttarabodhi Mudra*

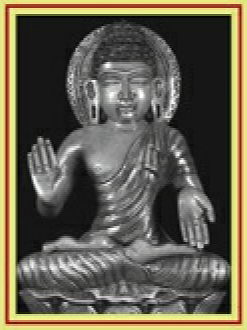
- It means supreme enlightenment.
- Holding both hands at the level of the chest, intertwining all the fingers except index fingers, extending index fingers straight up and touching each other.
- This Mudra is known for charging one with energy. It symbolises perfection.

- Shakyamuni Buddha (liberator of Nagas) presents this Mudra.



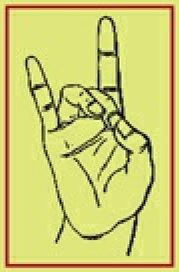
8. *Varada Mudra*

- It indicates charity, compassion or granting wishes.
- The right arm is extended in a natural position all the way down, with the palm of the open hand facing outwards towards onlookers. If standing, the arm is held slightly extended to the front. Can be a left-hand gesture as well.
- Through the five extended fingers, this Mudra signifies five perfections: Generosity, Morality, Patience, Effort and Meditative Concentration.



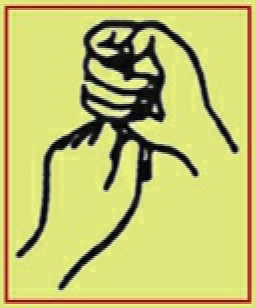
9. *Karana Mudra*

- It indicates warding off evil.
- Hand is stretched out, either horizontally or vertically, with the palm forward. The thumb presses the folded two middle fingers but the index and little fingers are raised straight upwards.
- It signifies expelling demons and negative energy. The energy created by this mudra helps remove obstacles such as sickness or negative thoughts.



10. *Vajra Mudra*

- It indicates knowledge.
- This mudra is better known in **Korea and Japan**.
- In this mudra, the erect forefinger of the left hand is held in the fist of the right hand. It is seen in the mirror-inverted form also.
- This mudra signifies the importance of knowledge or supreme wisdom. Knowledge is represented by the forefinger and the fist of the right hand protects it.



Gupta Age

The emergence of the Gupta Empire in 4th century AD is often hailed as the "**Golden Age of India**". While the earlier Gupta rulers were Buddhists and continued the traditions of Buddhist architecture, temple architecture came to the fore front under the patronage of the Hindu rulers of the later Gupta phase. Temple architecture reached its **climax** during this period. Similarly, Buddhist and Jain art also reached its peak during the Gupta Age.

The Gupta rulers, especially in the later phase, were Brahmanical rulers. However, they showed exemplary tolerance for all other religions. **Three principal deities** worshipped were – *Vishnu* in the Northern and Central part of India, *Shiva* in the Southern part and *Shakti* in the Eastern part of India as well as in the Malabar coast or South-west part of India.

Architecture

Caves:

During the Gupta period, architectural development of the caves remained constant. However, the use of **mural paintings** on the walls of the caves became an added feature. Some of the finest examples of mural paintings can be found in the caves of Ajanta and Ellora.

Ajanta Caves:

Ajanta is a series of rock-cut caves in the Sahyadri ranges on Waghora River near **Aurangabad** in Maharashtra. There are a total of **29 caves** there of which 25 were used as Viharas or residential caves while 4 were used as Chaitya or prayer halls. The caves were developed in the period between 200 BC to 650 AD probably.

The Ajanta caves were inscribed by the Buddhist monks, under the patronage of the Vakataka kings – Harishena being a prominent one. The figures in these caves were made using **fresco painting** technique and demonstrate considerable naturalism. The colours were obtained from local vegetation and minerals. The **outlines** of the paintings were done in *red colour* and then the inside was painted. One of the striking features is the **absence of blue colour** in the paintings. Cave No. 16 is one of the most elegant specimens of cave architecture.

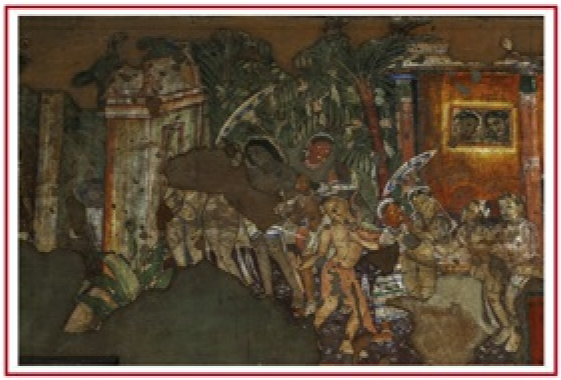


Fig. 1.13: *The Dying Princess, Ajanta (Cave 16)*

The paintings are generally *themed* around **Buddhism** – the life of Buddha and Jataka stories. Of the 29 caves, five were developed during the Hinayana phase while the remaining 24 were developed during the Mahayana phase of Buddhism. Reference of the Ajanta caves can be found in the travel accounts of Chinese Buddhist travellers Fa Hien and Hiuen Tsang. Some prominent sculptures of Ajanta Caves are:

- Mahaparinirvana of Buddha in Cave No. 26
- Naga King and his consort in Cave No. 19

Technique of Painting

The paintings were done using *Fresco method*. It involved a three-step technique:

- A layer of clay, mixed with cow dung and rice husk was applied on the surface of the rock.
- A coating of lime plaster was then applied on the top of it.
- Colours and pigments were then applied on the **moist surface**. This allowed the pigments to seep in and create a lasting image on the rock surface.

  Examples: Dying princess, Flying apsara, etc.

FRESCO: A technique of mural painting executed upon freshly laid or wet lime plaster. It is closely associated with Italian Renaissance painting.

Ellora Caves:

Ellora caves are another important site of cave architecture. It is located nearly 100 Kms away from Ajanta caves. It is a group of 34 caves – 17 Brahmanical, 12 Buddhist and 5 Jain. These set of caves were developed during the period between **5th and 11th centuries AD** (newer as compared to Ajanta Caves) by various guilds from Vidarbha, Karnataka and Tamil Nadu. Hence, the caves reflect a natural diversity in terms of theme and architectural styles.

Caves 1–12: Buddhist

Caves 13–29: Hindu

Caves 30–34: Jain (Digambara sect)

The Hindu and Buddhist Caves were predominantly constructed by **Rashtrakuta dynasty** and Jain Caves by **Yadava dynasty**.

Some of the prominent caves in Ellora are:

- Cave No. 10 is a Buddhist Chaitya cave known as Visvakarma Cave or Carpenter's Cave. Buddha is seated in Dharmachakra Mudra here with the Bodhi tree carved at his back.
- Cave No. 14 is themed "Raavan ki Khai".
- Cave No. 15 is Dashavatar Temple.
- Cave No. 16 is **Kailasha Temple** dedicated to Lord Shiva. It was developed under the patronage of Rashtrakuta king **Krishna I** and was carved out of a **monolith**, and even has a courtyard. In Cave No. 16, there is also a sculpture on the wall of Kailasha temple depicting **Ravana shaking Mount Kailasha**. It is considered one of the masterpieces of Indian sculpture.
- Dhumar Lena Cave No. 29
- Rameshwar Lena Cave No. 21
- Two famous Jain caves are Indra Sabha (Cave No. 32) and Jagannath Sabha (Cave No. 33).

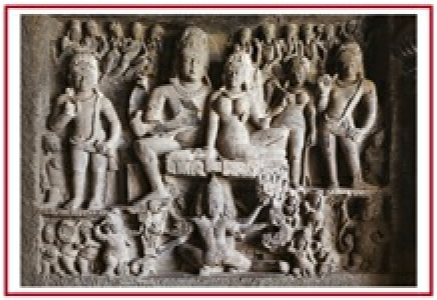


Fig. 1.14: *Ravana shaking Mount Kailasha*

Bagh Caves:

Located on the bank of Baghni River in Madhya Pradesh, it is a group of **nine Buddhist caves** developed around **5th-6th century AD**. It is architecturally very *similar to the Ajanta caves*. Most significant cave here is **Rang Mahal**. Paintings in Bagh caves are more materialistic rather than spiritualistic.

Junagadh Caves:

These are Buddhist caves located in Junagadh district of Gujarat. In place of caves, three different sites can be found: (1) Khapra Kodiya, (2) Baba Pyare and (3) Uparkot. A unique feature of the Junagadh caves is the presence of a 30-50 ft high citadel known as "**Upar Kot**" in front of the prayer hall.

Mandapeshwar Caves:

Located in Borivalli near Mumbai and also known as Montperir caves, it was developed in late Gupta period as a **Brahmanical cave**. However, it was later **converted into a Christian cave**. The remains of the site include sculptures of Natraja, Sada Shiva and Ardhanarishwara. The church and its graveyard are situated above the cave precints.

Udayagiri caves (not to be confused with Udayagiri-Khandagiri Caves in Odisha)

It is located in Vidisha, Madhya Pradesh. Created in early 5th century AD under the patronage of Chandragupta II, it is famous for having numerous **sculptures** on the hill walls. The **sculpture of Varaha** or **Boar incarnation of the Vishnu** is notable. The caves have **one of the earliest Hindu sculptures**. It also has caves dedicated to Shiva, Narasimha (half-lion, half-man), Narayana (resting Vishnu) and Skanda.

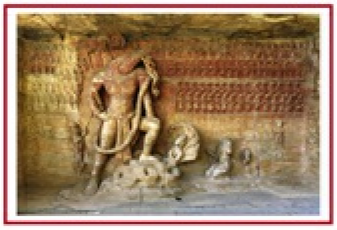


Fig. 1.15: *Varaha Avatar (Cave No. 5)*

Stupas:

The Gupta age saw a decline in the development of stupas. However, **Dhamek Stupa at Sarnath** near Varanasi is a fine example of stupa developed during this period. It is marked as a spot where Buddha gave his first sermon.

Scupltures

During the Gupta period, a new school of sculpture developed around **Sarnath**. It was characterised by the use of **cream coloured sandstone** and the use of **metal**. The sculptures of this school were immaculately dressed and **lacked** any form of nakedness. Ihe *halo* around the head of Buddha was intricately decorated.

Example: Sultanganj Buddha (7.5 ft high) in Bihar. It is a copper sculpture.

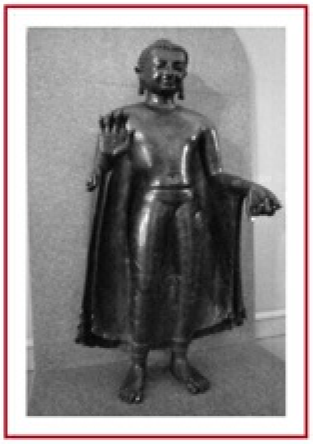


Fig. 1.16: *Sultanganj Buddha*

IMPORTANT ANCIENT INSCRIPTIONS AND EDICTS

1. **Sohgaura Copper Plate**: The earliest known copper-plate, known as the Sohgaura copper-plate, is a Mauryan record that mentions **famine relief efforts**. It is one of the very few pre-Ashoka Brahmi inscriptions found in Gorakhpur district of Uttar Pradesh.
2. **Ashokan Edicts**: The Edicts of Ashoka are a collection of 33 inscriptions on the Pillars of Ashoka as well as boulders and cave walls made by the Emperor Ashoka of the Mauryan Empire during his reign from 269 to 232 BC. These inscriptions were dispersed throughout the country and **it represents the first tangible evidence of Buddhism**. The edicts describe in detail the Ashoka’s view about dharma, to solve the severe problems faced by the complex society.

The Edicts are divided into:

- *Pillar Edicts*
- *Major Rock Edicts:* 14 edicts (termed 1st to 14th) and two separate ones found in Odisha.
- *Major Rock Inscriptions:* Minor Rock Edicts, the Queen's Edict, Barabar cave inscriptions and the Kandahar bilingual inscription.

These inscriptions show Ashoka's devotion towards the Buddhist philosophy along with his efforts to spread and develop the Buddhist dharma throughout his kingdom. The edicts mainly focus on **social and moral precepts rather than specific religious practices or the philosophical dimension of Buddhism**.

The inscriptions revolve around a few themes: Ashoka's conversion to Buddhism, the description of his efforts to spread Buddhism, his moral and religious precepts and his social and animal welfare programmes. In these inscriptions, Ashoka refers to himself as "Beloved Servant of the God" *(Devanampiyadasi)*. The **identification of Devanampiyadasi with Ashoka was confirmed by an inscription at Maski**. The inscriptions found in the Eastern part of India were written in Magadhi Prakrit using the Brahmi script.

3. **Rummindei Pillar Edicts (Lumbini):** These inscriptions, written in Brahmi script, come under the Minor Pillar Inscriptions. These contain inscriptions recording their dedication. **The inscriptions mentions Ashoka's visit to Lumbini** (Rummindei), Rupandehi district, Nepal, the birthplace of Lord Buddha. Ashoka exempted Lumbini from paying tax, and fixed its contribution of grain at one – eighth.

4. **Prayag-Prashasti:** Prayag-Prashasti is the name given to the Allahabad Pillar. "Prayag" means a meeting place for something or someone. Prayag is an ancient name of Allahabad as it is the meeting place or 'Sangam' of rivers Ganga, Yamuna and the mythical Saraswati. Prashasti means "in praise of someone" and is a eulogy. The Allahabad Prasasti was originally engraved on the Ashokan Pillar

in Kausambhi near Allahabad. Later it was removed to the Allahabad fort. It is an Ashokan Stambh but has four different inscriptions i.e.

a) The usual Ashokan inscriptions in **Brahmi script** as in all pillars.

b) The Queen's edict regaling the charitable deeds of Ashoka's wife Kaurwaki.

c) Samudragupta's (335 – 375 AD) inscriptions written by Harisena in Sanskrit language and Brahmi script. It mentions about the **conquests of Samudragupta** and boundaries of the Gupta Empire.

d) Jahangir's inscriptions in Persian.

5. **Mehrauli Inscription:** The **Mehrauli Iron Pillar** is located in Delhi in the Qutub Minar complex**.** It is notable for the rust-resistant composition of the metals used in its construction. This pillar was established by Chandragupta- II of Gupta dynasty as Vishnupada in the honour of Lord Vishnu.

   This pillar **credits Chandragupta with conquest of the Vanga Countries** by his battling alone against the confederacy of the enemies united against him. It also credits him for conquest of Bahlikas in a fight that ran across seven mouths of Indus River.

6. **Kalsi Inscription:** Kalsi town is known for its heritage importance. It is a small town located in between Chakrata and Dehradun on the banks of Yamuna river. The site of **Ashoka's inscriptions** at Kalsi is singularly unique as it is the only place in North India where the great Mauryan emperor has inscribed the set of the 14 rock edicts. The language of these edicts is **Prakrit** and the script is **Brahmi**. The Rock edict was written around **450 BC** and is made of quartz which is 8 ft broad and 10 ft long.

   These rock edicts reflect **Asoka's human approach in his internal administration** when he converted himself to Buddhism. It also reflects the policies for the commitment to non-violence and restriction of war. The inscription also tells about his life when he took the path of spirituality.

7. **Maski Inscription**: Maski is a village and an archaeological site in Raichur district of **Karnataka**. It lies on the bank of the Maski river which is a tributary of the Tungabhadra. The site has a **minor rock edict of Emperor Ashoka**. It was the **first edict of Emperor Ashoka that contained the name Ashoka** in it instead of 'Devanampriya' or 'Piyadassi'. The inscription remains a dharma shasana, and tells people to follow the **tenets of Buddhism**. Moreover the inscription also suggests the spread of Mauryan rule up to the Krishna Valley of North-eastern Karnataka.

8. **Kalinga Edicts:** Kalinga in present Odisha still stands tall as a witness of its thousand year old legacy. The Kalinga War was the turning point in Ashoka's career and he not only gave up his ambition of "Digvijaya" but also decided to take the path of non – violence and to follow Buddhism.

   The **set of Rock Edicts contain 11 out of the well known 14 Rock Edicts of Ashoka**. The language of the edicts is Magadhi Prakrita and the script being the early Brahmi. In place of the 11th, 12th and 13th rock edicts, two special edicts known as Separate Rock Edicts or Kalinga Edicts have been incorporated, which are peace-making in nature and meant for the pacification of the newly conquered people of Kalinga.

9. **Kanganahalli Inscriptions:** Located in Gulbarga district of **Karnataka**, this site contains a **Mahastupa** of 75 ft diameter along with various sculptural slabs. A prominent one being the portrait slab of King **Ashoka** and his queen attended by two chauri bearers. To confirm that it is Ashoka, the sculptural slab also contains a single line label "**Rayo Ashoka**" in Brahmi script of the Satavahana period.

10. **Aihole Inscription:** Aihole in **Karnataka** was the **first capital of Chalukyas**. Many inscriptions were found at Aihole, but the inscription found at **Meguti Temple** popularly known as Aihole inscription witnessed many historical events of Chalukyas. The inscription is written in **Sanskrit** and it is in **Kannada script**.

    There is a mention about the **defeat of Harshavardhana by Pulakeshin II** and the victory of Chalukyas over Pallavas. It also mentions about the **shifting of the capital from Aihole to Badami**. They were written by Ravikirti, the court poet of Pulakeshin II who reigned from 610 to 642 AD.

11. **Hathigumpha Inscription**: The Hathigumpha Inscription also known as Elephant Cave Inscription from **Udayagiri-Khandagiri Caves in Odisha**, were inscribed by **King Kharavela** during 2nd century BC. The Hathigumpha Inscription consists of **17 lines** in Prakrit language and in **Brahmi script**. Hathigumpha Inscription at Udayagiri Caves is the main source of information about Kalinga ruler Kharavela.

    The Hathigumpha Inscription is like the **history of Kharavela** as a king, a conqueror, a patron of culture and a champion of Jainism.

12. **Shahbazgarhi and Mansehra Rock Edicts**: Located in present Pakistan, they record 14 edicts of King Ashoka and were written in Kharosthi script.

TEMPLE ARCHITECTURE

Temple architecture, with the development of a square sanctum and a pillared portico emerged during the Gupta period. There was a gradual progression from the flat-roofed, monolithic temples in the initial stages to the sculptured ‘shikhara’ in the later years. The progression can be distinguished into **five** stages:

First Stage:

The features of the temple that developed during this phase are:

- The temples had **flat roof**.
- The temples were **square** in shape.
- The portico was developed on **shallow pillars**.
- The entire structure was built on **low platform**.

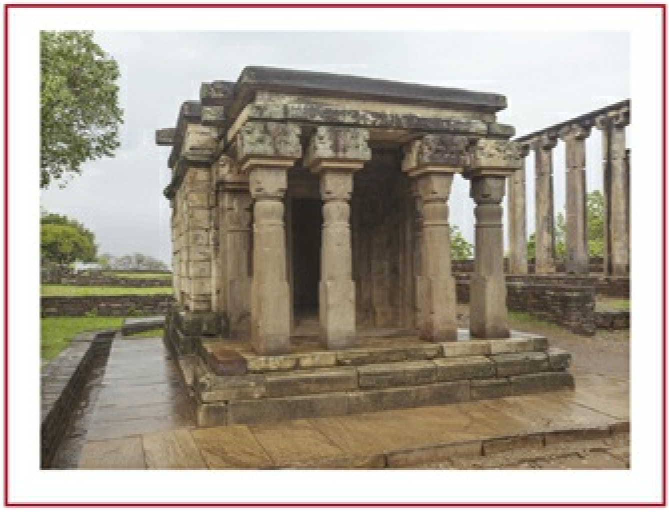


Fig. 1.17: *Temple No. 17, Sanchi*

Example: Temple No. 17 at Sanchi (MP).

Second Stage:

The temples built during this phase continued most of the features of the earlier phase. However, the **platforms were higher or upraised**. Some instances of **two-storied temples** have also been found. Another important addition of this phase was a **covered ambulatory passageway** around the sanctum sanctorum or *garbhagriha*. The passageway was used as a *pradakshina path.*

Example: Parvati temple at Nachna Kuthara in Madhya Pradesh.

Third Stage:

This stage saw the emergence of **shikharas** in place of a flat roof. However, they were still quite low and almost square, i.e. curvilinear. **Panchayatan style** of temple making was introduced.

In the **Panchayatan style** of temple making, there were **four** *subsidiary shrines* along with the temple of the principal deity. The main temple was square with an elongated mandap in front of it, giving it a rectangular shape. The subsidiary shrines were placed opposite to each other on either side of the mandap, giving the ground plan a **crucified shape**.

Examples: Dashavatar temple at Deogarh (Uttar Pradesh), Durga temple at Aihole (Karnataka), etc.

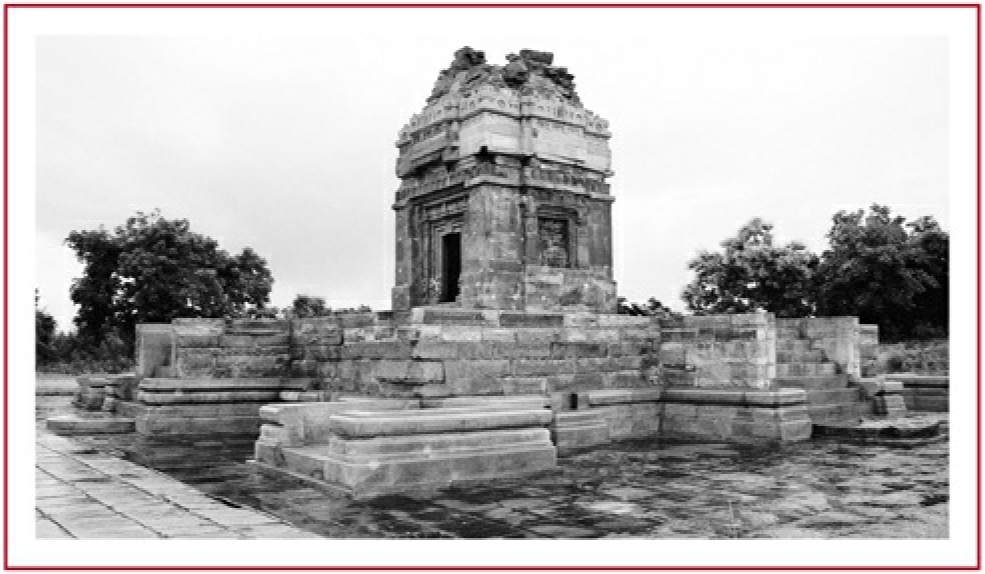


Fig. 1.18: *Dashavatar Temple, Deogarh*

Fourth Stage:

The temples of this stage were almost similar except that the main shrine became more *rectangular*.

Example: Ter temple in Maharashtra.

Fifth Stage:

In this stage, *circular temples* with *shallow* rectangular projections were introduced. Rest of the features of the previous phase continued.

Example: Maniyar Math at Rajgir.

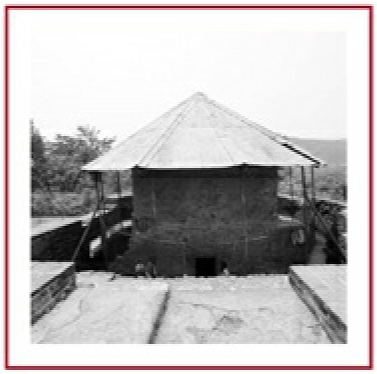
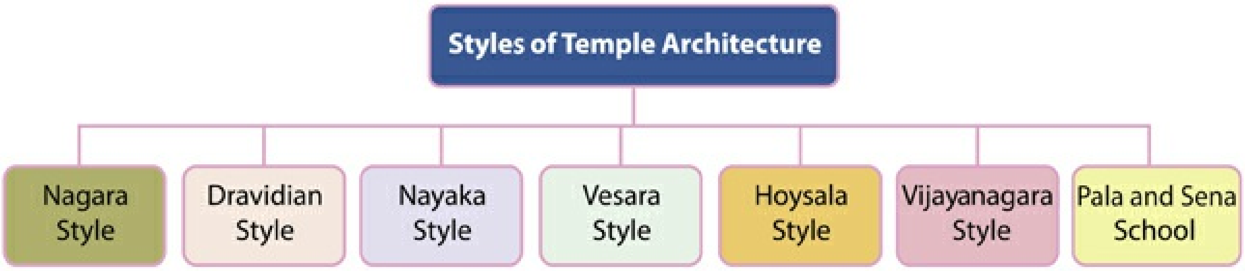


Fig. 1.19: *Maniyar Math, Rajgir*

Styles of Temple Architecture



The basic form of a Hindu temple comprises the following:

- **Sanctum Sanctorum:** Also known as Garbhagriha (literally womb-house) is a small room, generally cubicle, which houses the principal deity of the temple.
- **Mandapa:**It is the entrance to the temple. It may be a portico or a hall and is generally designed to house a large number of worshippers.
- **Shikhara:**It is a mountain like spire. The shapes varies from pyramidal to curvilinear.
- **Vahana:**It is the mount or vehicle of the main deity and is placed just before the sanctum sanctorum.

However, under the patronage of the local rulers, different styles of architecture developed in the different regions of India.

Nagara School of Architecture

From 5th century AD onwards, a distinct style of temple architecture developed in the Northern part of India, known as the *Nagara Style of Architecture*. Even in the Nagara school, different sub-schools emerged in western, central and eastern parts of the country. Some of the **features of Nagara style** are:

- The temples generally followed the **Panchayatan style** of temple making, which consisted of subsidiary shrines laid out in a crucified ground plan with respect to the principal shrine.
- **Presence of assembly halls** or mandaps in front of the principal shrine.
- Outside the *garbhagriha*, images of the river goddesses **Ganga** and **Yamuna** were placed.

- Generally, there were **no water tanks** or reservoirs present in the temple premises.
- The temples were generally built on **upraised platforms**.
- The porticos had a **pillared approach**.
- Shikharas were generally of **three types**:
  - ❖ **Latina or *Rekha-prasad*:** They were *square* at the base and the walls curve inward to a point on the top.
  - ❖ ***Phamsana*:** They had a *broader base* and were *shorter in height* than the Latina ones. They slope upwards on a straight line.
  - ❖ ***Valabhi*:** They had a *rectangular base* with the roof rising into *vaulted* chambers. They were also called wagon-vaulted roofs.
- The vertical end of the *shikhara* ended in a horizontal fluted disc, known as the *Amalak*. On top of that, a spherical shape was placed known as the *Kalash*.
- Inside the temple, the wall was divided into three vertical planes or *rathas*. These were known as *triratha* temples. Later, *pancharatha*, *saptaratha* and even *navaratha* temples came into existence. The vertical planes were used as different panels to make narrative sculptures.
- The ambulatory passageway or the *pradakshina path* around the sanctum sanctorum was covered.
- Generally, the temple premises did not have elaborate boundary walls or gateways.

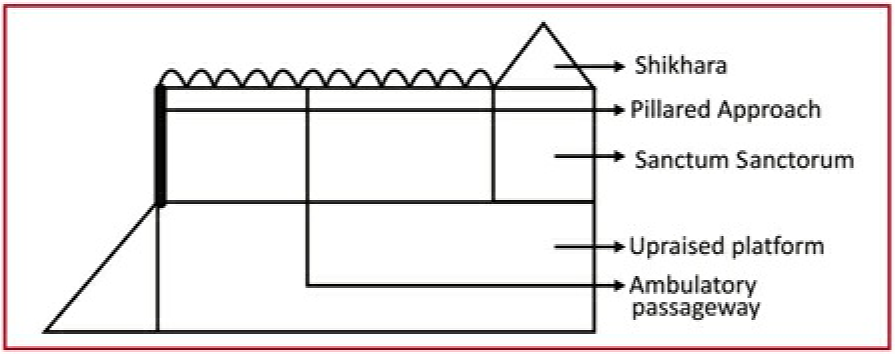


Fig. 1.20: *Basic Nagara Architecture*

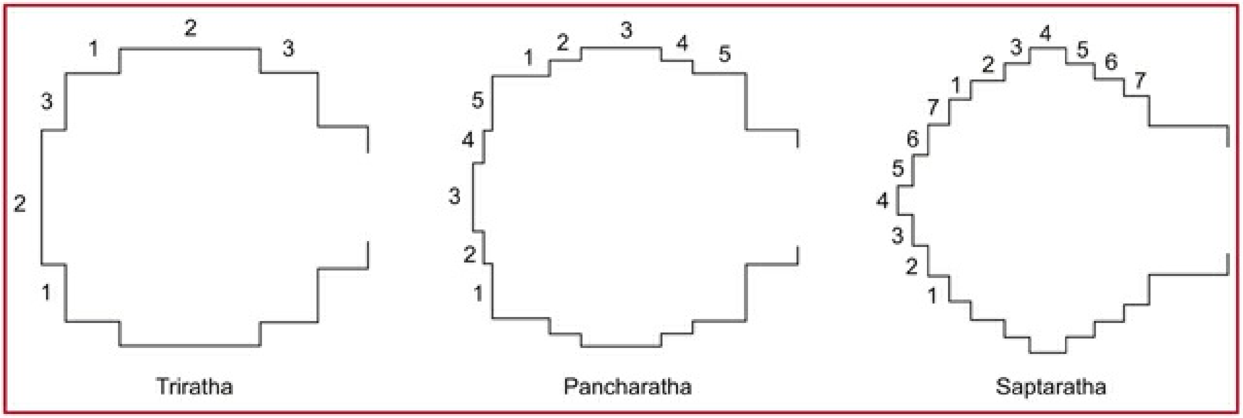


Fig. 1.21: *Triratha, Pancharatha and Saptratha walls in Temples.*

Under the Nagara School, following **three sub-schools** emerged:

1. Odisha School:

In different parts of the Kalinga empire, this distinct style of temple architecture developed. Some of its features were:

- The *exterior walls* were **lavishly decorated** with intricate carvings, but interior walls were plain.
- There was **no use of pillars** in the porch. Iron girders were used instead to support the roof.
- The shikhara in the Odisha school was known as **rekha deul**. They were almost vertical roofs which suddenly curved inwards sharply.
- The mandap was known as **jagamohan** in this region.
- The ground plan of the main temple was **square**.
- Temples were surrounded by a **boundary wall** as in Dravidian style of temple architecture.

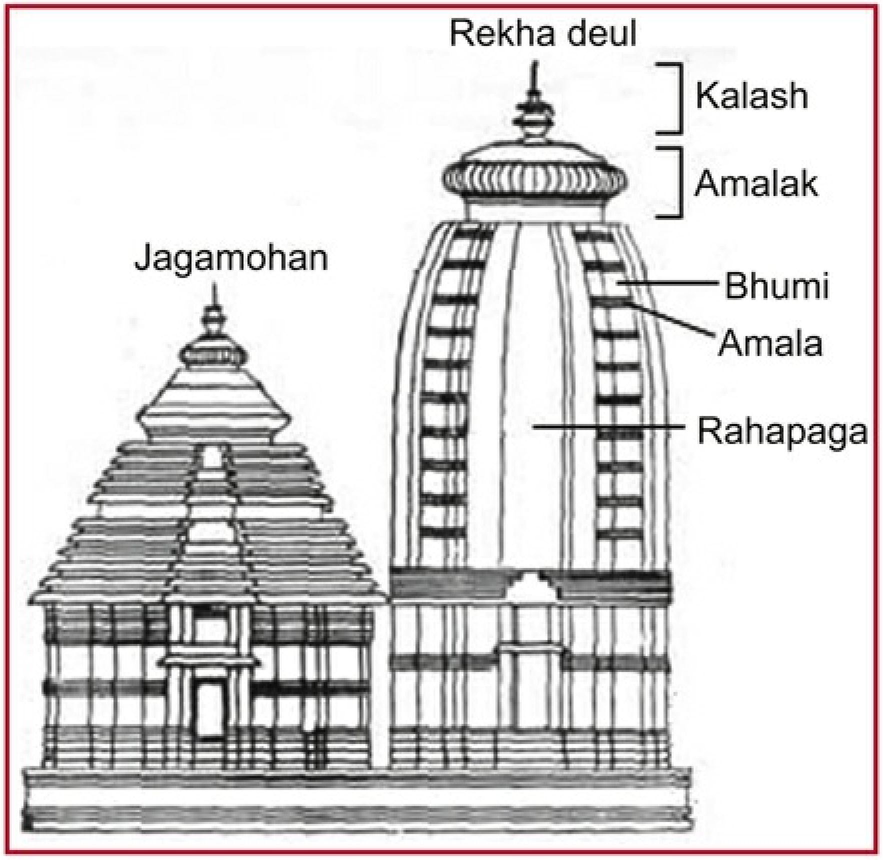

Rekha deul
Kalash
Amalak
Jagamohan
Bhumi
Amala
Rahapaga

Fig. 1.22: *Basic Structure of a Temple under Odisha School of Architecture.*

Examples: **Sun Temple** at Konark (also known as Black Pagoda), Jagannath Temple at Puri, Lingaraj Temple at Bhubaneswar, etc.

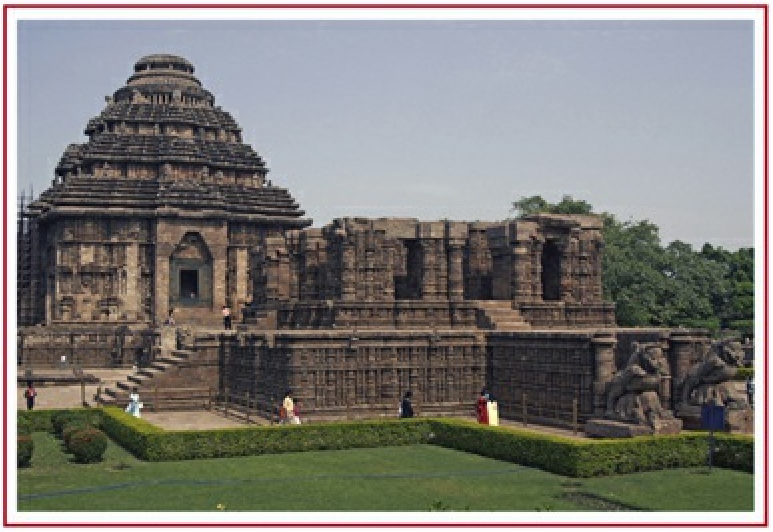


Fig 1.23: *Sun Temple, Konark*

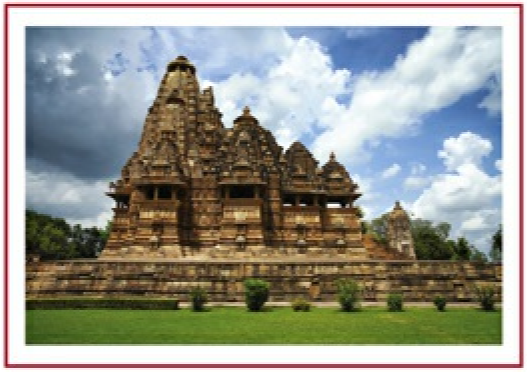
After seeing Konark temple, ***Rabindranath Tagore*** *once commented - "this is a monument where the language of stone surpasses the language of man".*

2. Khajuraho School:

In the central part of India, the **Chandela rulers** developed a distinct style of temple making of their own – known as Khajuraho School or Chandela School. The features of the temples included:

- In these temples, both the interior and exterior walls were **lavishly decorated** with carvings.
- The sculptures were generally **erotic** in their themes and drew inspiration from Vatsyayana's Kamasutra.
- The temples were made of **sandstone**.
- The temples had **three chambers** – Garbhagriha, Mandapa and ardhamandapa. Some temples had a vestibular entrance to the *garbhagriha* known as *antarala.*
- The temples were generally north or east facing.
- **Panchayatan style** of temple making was followed. The subsidiary shrines had *rekha-prasad shikharas* creating an impression of a mountain range.
- The temples were built on relatively **high platform** and belong to **Hindu as well as Jain religion**.

Examples: Kandariya Mahadev Temple, Lakshmana Temple at Khajuraho, etc.



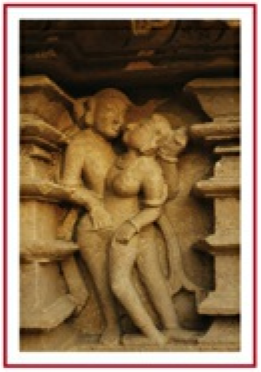


Fig 1.24: (from left) Vishvanath Temple, Khajuraho; Erotic Sculptures at Khajuraho

3. Solanki School: (also known as Maru-Gurjara style)

In the North-Western parts of India including Gujarat and Rajasthan, this school developed under the patronage of *Solanki rulers*. The features of this school included:

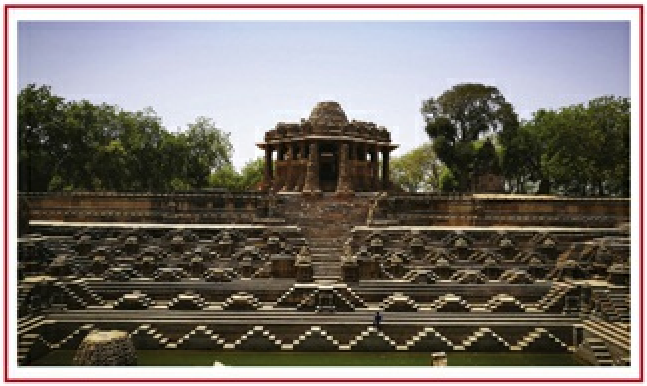


Fig 1.25: *Sun Temple, Modhera*

- The temple walls were **devoid** of any carvings.
- The *garbhagriha was* connected with the *mandapa* both internally as well as externally
- The porticos had decorative arched gateways known as *torans.*
- A unique feature of this school is the **presence of step-tank**, known as *suryakund* in the proximity of the temple.
- The steps of the tank are full of small temples with wooden carvings present in them.
- The Solankis used a variety of material to make temples including sandstone, black basalt and soft-marble.

- Most of the temples are **east-facing** and designed such that every year during the equinoxes, the sun-rays fall directly into the central shrine.

Example: Modhera Sun Temple, Gujarat (built in 1026–27 by Bhima-I).

Temple Architecture in South India

Just as the Nagara school of architecture with different sub-schools emerged in the Northern part of India, a distinct style of temple architecture emerged in Peninsular India as well.

Temple architecture in South India began under the Pallava ruler Mahendravarman. The temples developed during the Pallava dynasty reflected the stylistic taste of the individual rulers and can be classified into **four stages** chronologically:

Mahendra Group:

This was the first stage of Pallava temple architecture. The temples built under Mahendravarman were basically rock-cut temples. Under him, the temples were known as *mandapas*, unlike the Nagara style in which the *mandapas* meant only the assembly hall.

Narasimha Group:

This represented the second stage of the development of temple architecture in South India. The rock-cut temples were decorated with intricate sculptures. Under Narasimhavarman, the *mandapas* were now divided into separate **rathas**. The biggest one was called the *Dharmaraja ratha* while the smallest one was called the *Draupadi ratha*. The design of a temple in the Dravidian style of architecture is a successor of the Dharmaraja ratha.

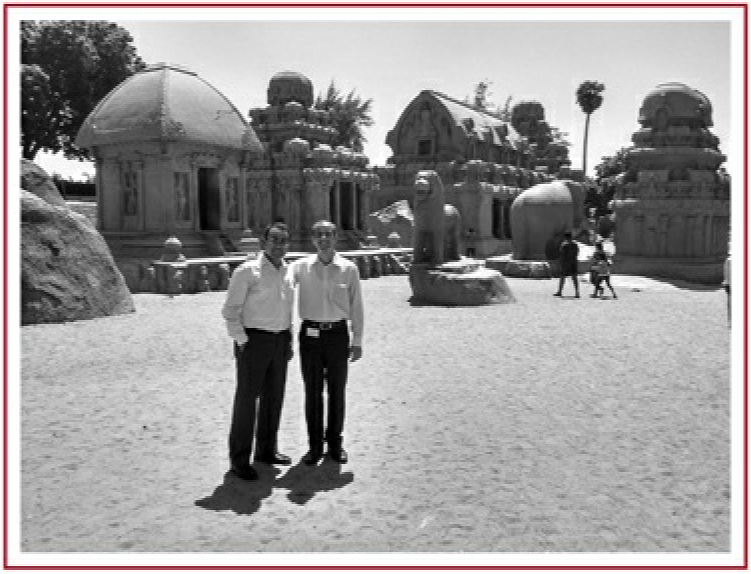


Fig. 1.26: *The Pancharathas, i.e., 5 Temples at Mahabalipuram, Tamil Nadu.*

Rajasimha Group:

Rajasimha led the third stage of temple development. Under him, development of real structural temples started in place of rock-cut temples.

Examples: Shore Temple at Mahabalipuram, Kailashnath Temple at Kanchipuram, etc.

ARCHITECTURE AND SCULPTURE AT MAHABALIPURAM

The ancient port city of Mamallapuram under Pallava dynasty in Tamil Nadu, flourished with a number of marvelous architecture. This 7th century **Pallava site** was declared as **UNESCO World Heritage Site** in 1984 by the name "Group of Monuments at Mahabalipuram"

They include:

1. **Ratha Temples or Pancha Ratha**: Also known as Pandava Rathas, they are the earliest rock cut temples in India, comprising of **Dharmaraja Ratha, Bhima Ratha, Arjuna Ratha, Nakula and Sahadeva Ratha, and Draupadi Ratha** dated around 7th century AD. Dharmaraja Ratha is the largest structure among the five.
2. **Rock-cut Caves**: include **Varaha Cave Temple, Krishna Cave Temple, Panchapandava Cave Temple, and the**

Mahishasuramardini Mandapa (Bas-relief of Goddess Durga killing Mahishasura).

3. **Open Air Rock Reliefs**: include **Descent of the Ganges** also known as **Arjuna's Penance or Bhagiratha's Penance** carved on two huge boulders. It narrates the story of descent of River Ganga on earth from heaven by the efforts of Bhagiratha. In close proximity lies a big rock boulder, known as **Krishna's Butter Ball**.
4. **Shore Temple Complex**: It has two small and one large temple enclosed within a two tier compound wall studded with images of Nandi, the Vahana of Shiva. The temple is **predominantly dedicated to Lord Shiva** with a sculpture of **Anantashayana Vishnu** in one of the three temples within the complex.

Nandivarman Group:

This was the fourth stage of temple development during the Pallava period. The temples built were smaller in size. The features were almost similar to the Dravidian style of temple architecture.

After the decline of Pallava dynasty, temple architecture acquired a new style under the Chola kingdom, known as the Dravidian style of temple architecture. This marked a new era in the development of temples in South India. In the later periods, three other styles – Vesara style, Nayaka style and Vijayanagara style – also emerged in this region.

Dravidian Style of Temple Architecture (Chola Architecture)

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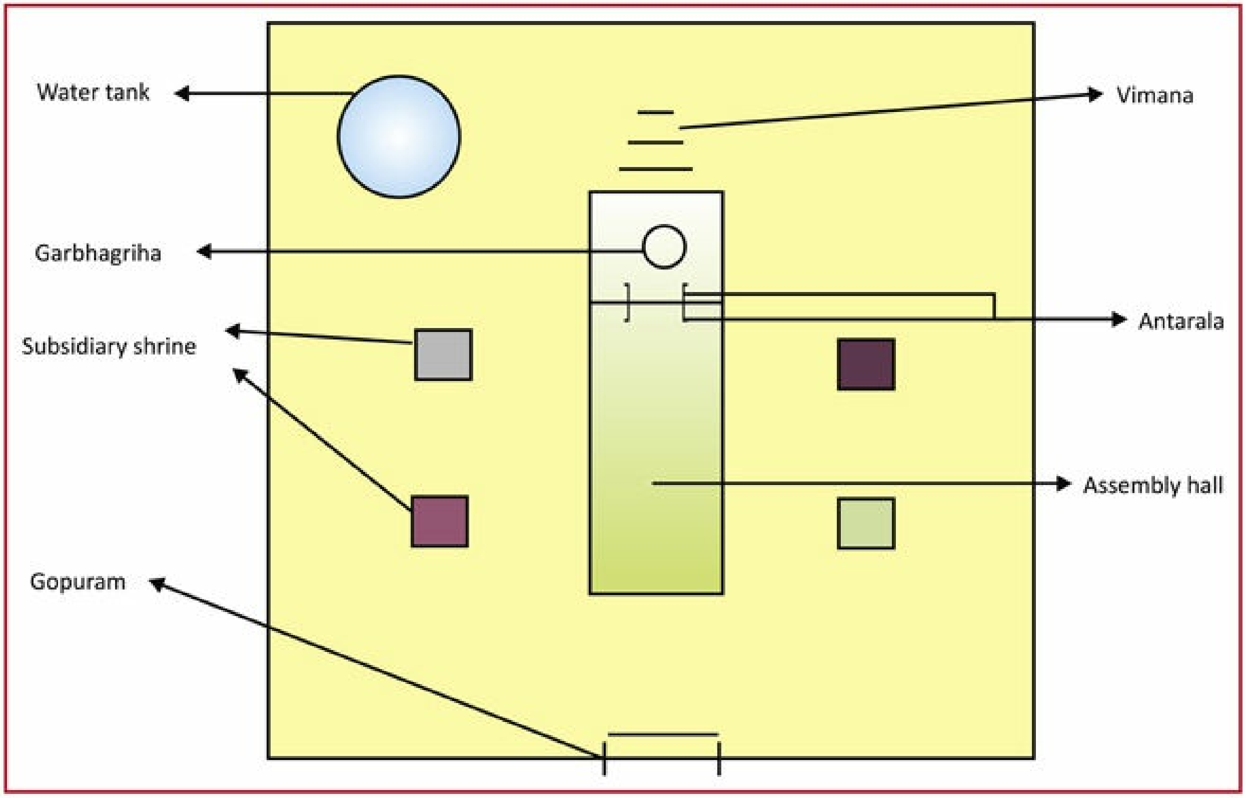
Under the patronage of the **Chola rulers**, hundreds of temples were built in South India. It was a continuation of the previous Pallava architecture, with some variations. This is what came to be known as the Dravidian style of temple architecture. The **features** of the Dravidian style or chola style are:

- Unlike the Nagara temples, the Dravidian temples were surrounded by **high boundary walls**.
- The front wall had a high entrance gateway known as **gopuram**.
- The temple premise was laid out in **panchayatan style** with a principal temple and four subsidiary shrines.
- Under Dravidian style, the spire is in the form of a stepped pyramid that rises up linearly rather than curved. It is known as **vimana**.
- The crowning element is shaped in the form of an octagon and is known as *shikhara*. It is similar to the *kalash* of the Nagara temple, but not spherical.
- There is **only one vimana** in the Dravidian architecture on top of the main temple. The subsidiary shrines do not have *vimanas*, unlike Nagara architecture.
- The assembly hall was connected with the *garbhagriha* by a vestibular tunnel known as **antarala**.
- The entrance of the *garbhagriha* had sculptures of **Dwaarpal**, *mithun* and *yaksha*.
- The presence of a **water tank** inside the temple enclosure was a unique feature of the Dravidian style.

  Examples: Brihadeeswara Temple at Thanjavur (built by Raja Raja I in 1011 AD), Gangaikondacholapuram Temple (built by Rajendra I to commemorate his victory in the Gangetic delta), etc.


Water tank
Garbhagriha
Subsidiary shrine
Gopuram
Vimana
Antarala
Assembly hall

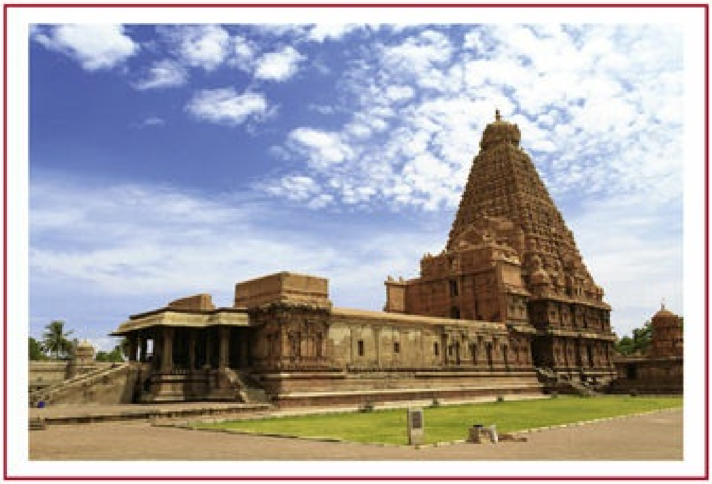


Fig. 1.27: *Brihadisvara Temple, Thanjavur*

Chola Sculpture

An important feature of the Chola temples was the importance placed on the decoration through sculptures. An important piece of Chola sculpture was the sculpture of **Nataraja** in the Tandava dance posture. Though the earliest known Nataraja sculpture, which has been excavated at Ravana Phadi Cave at

Aihole, was made during the early Chalukya rule, the sculpture reached its peak under the Cholas.

Some of the **features** of the Nataraja sculpture are:

- The *upper right hand* holds the drum, which signifies the sound of creation. All creations spring from the great sound of the *damru*.
- The *upper left hand* holds the eternal fire, which represents **destruction**. Destruction is the precursor and an inevitable counterpart of creation.
- The *lower right hand* is raised in the gesture of *abhaya mudra* signifying benediction and reassuring the devotee not to be afraid.
- The *lower left hand* points towards the upraised foot and indicates the path of salvation.
- Shiva is dancing on the figure of a small dwarf. The dwarf symbolises ignorance and the ego of an individual.
- The matted and flowing locks of Shiva represent the flow of river Ganges.
- In ornamentation, one ear of Shiva has a male earring while the other has female. This represents the fusion of male and female and is often referred to as **ardhanarishwar**.
- A snake is twisted around the arm of Shiva. The snake symbolises the **kundalini power**, which resides in the human spine in dormant stage. If aroused, one can attain true consciousness.
- The Nataraja is surrounded by a nimbus of glowing lights which symbolises the vast unending cycles of time.

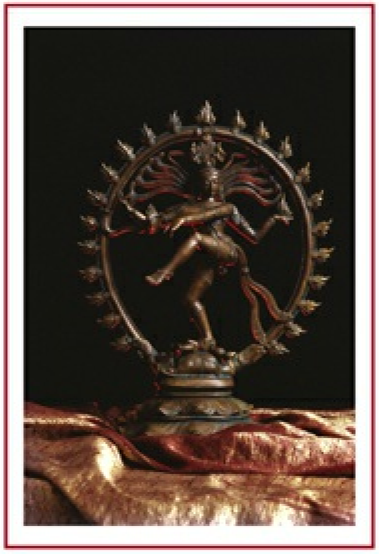


Fig. 1.28: *Bronze Nataraja of Chola Period*

OTHER SCHOOLS OF TEMPLE ARCHITECTURE

Nayaka School:

The Nayaka school of architecture flourished under the Nayaka rulers in the period between 16th and 18th centuries AD. It was also known as **Madurai School**. It was architecturally similar to the Dravidian style, but much larger in scope. It also had **islamic influence**. Some of the unique **features** are:

- Presence of ***Prakarms*** or huge corridors in the portico, around the *garbhagriha*, along with roofed ambulatory passageways.
- The *gopurams* built under the Nayaka rulers were some of the **largest gopurams**. The Meenakshi temple in Madurai has the tallest *gopuram* in the world. The art of *gopuram* reached its climax under Nayaka style.
- The temple structure was filled with *intricate carvings.*

Example: Meenakshi Temple Madurai, etc.

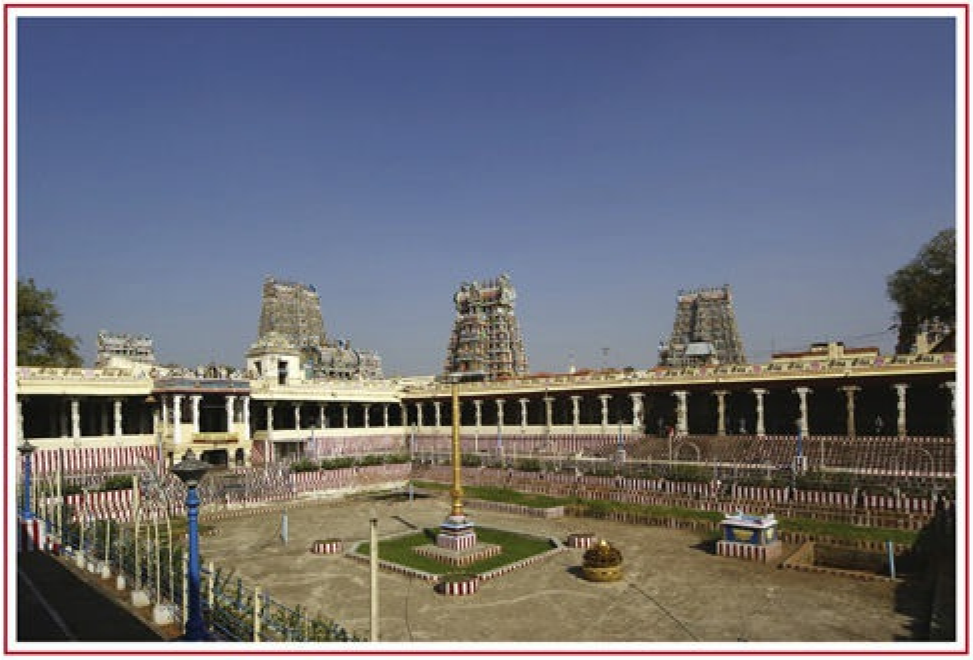


Fig. 1.29: *Meenakshi Temple, Madurai*

Vesara School:

Also known as the **Karnataka school** of architecture, it was conceptualised under the later Chalukya rulers in the mid-7th century AD. It **combined** features of both the Nagara school and Dravidian school and resulted in a **hybridised style**. Some of its features are:

- Emphasis on vimana and mandapa.
- Open ambulatory passageway.
- The pillars, doorways and the ceilings were decorated with intricate carvings.

Three prominent dynasties who made Vesara style temples were:

- **Chalukyas** of Badami and Kalyani.
- **Rashtrakutas** (750-983 AD). For example, Kailasha temple in Ellora, etc.
- **Hoysala Dynasty** (1050-1300 AD). Temples at Halebidu, Belur, etc.

Influence of Nagara style is in the curvilinear shikhara and the square base of Vesara temples.

Influence of Dravidian style is seen in intricate carvings and sculptures, design of Vimana and step or terraced Shikara of Vesara temples.

Examples: Doddabasappa Temple at Dambal, Ladkhan Temple at Aihole, Temples at Badami etc.

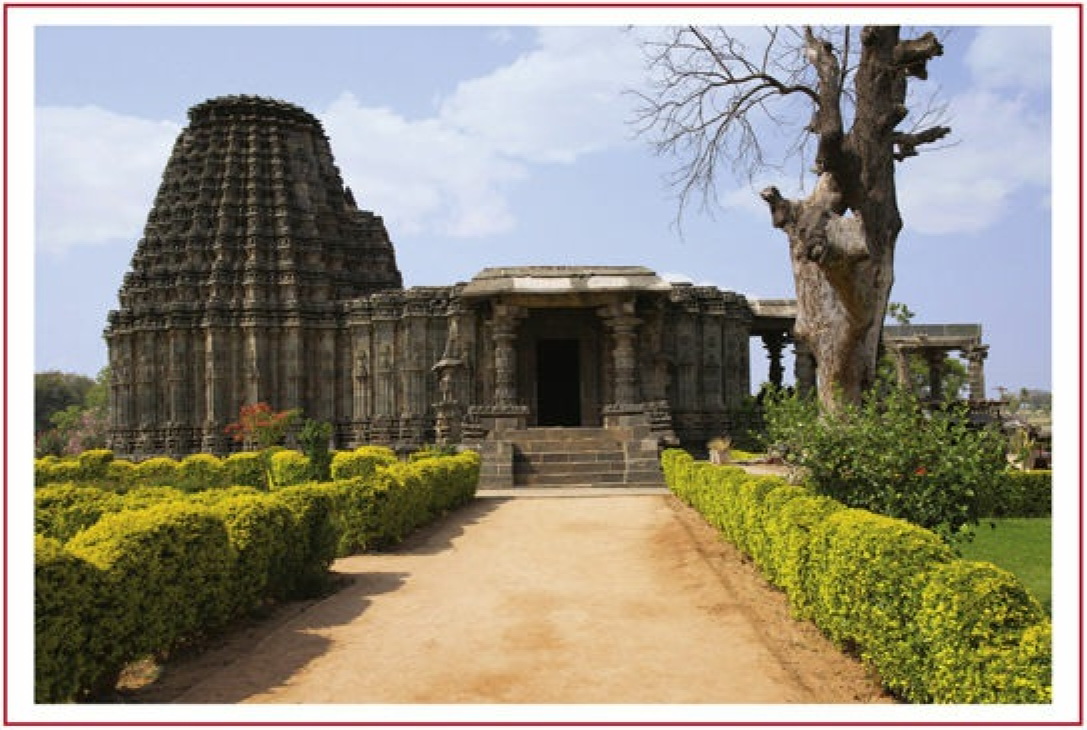


Fig. 1.30: *Doddabasappa Temple, Dambal*

Vijayanagara School:

The rulers of the Vijayanagara Empire (1335-1565 AD) were great patrons of art and architecture with capital at Hampi (Karnataka). **They combined the features of Chola, Hoysalas, Pandyas, Chalukyas architectural styles**. Under them, the architectural style began getting influenced by the Indo-Islamic style of Bijapur, which in turn was reflected in the temples built during this period. The features of the temples were:

- The walls of the temples were highly decorated with carvings and geometrical patterns.
- Goupurams, which were previously present on the front side, were now built on all the sides.
- Monolithic rock pillars.
- Generally, temple pillars had a mythical creature **Yali** engraved in them.

- The enclosing walls were larger.
- More than one mandapas were built in each temple. The central mandap came to be known as **kalyana mandapa** (dedicated to divine marriage).
- The concept of **secular buildings** inside the temple premises was also introduced during this period.
- Temple complex was enclosed by boundaries.

Examples: Vittalaswami Temple Complex, Lotus Mahal, Virupaksha Temple and Raghunatha Temple at Hampi, etc. Rock-cut idol of Narasimha on Shesha (snake) at Hampi is a marvel in itself.

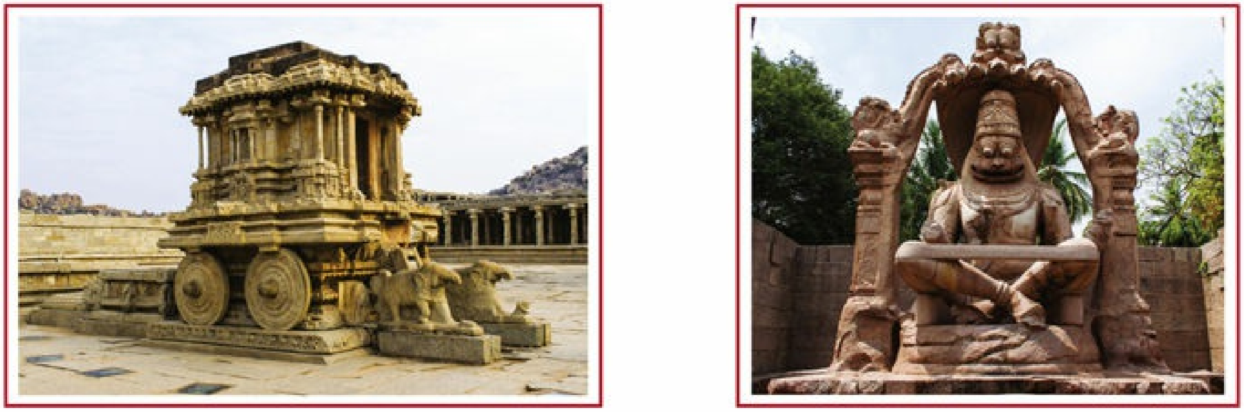

(a) (b)

Fig. 1.31: *(a) Stone Chariot inside Vittalaswami Temple Complex (b) Lakshmi Narasimha Sculpture, Hampi*

Badami Cave Temples

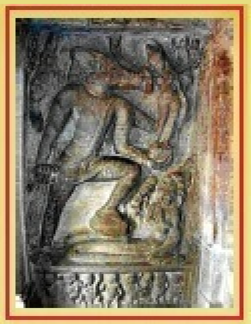
Located in Karnataka, Badami was the capital of early Chalukyas. It has 4 cave temples based on Hinduism (03 caves) and Jainism (01 cave). This rock cut architecture dates back to 6th century AD and were developed by Chalukyas. They are the earliest known example of temples in the Deccan region.

Cave 01 – *An important sculpture carved inside this cave temple is of* **Shiva as Nataraja**. *There also lies a relief of* **Harihara** *(half Vishnu half Shiva)* **Cave 02** – *Dedicated primarily to Lord Vishnu, the largest relief inside this cave is of* **Lord Vishnu as Trivikrama**. *Other forms of Vishnu such as* **Vamana avatar** *or dwarf avatar,* **Varaha (Boar) avatar** *of Vishnu rescuing goddess earth (Bhudevi), etc can also be found in this cave.*

Cave 03 – *It is the largest cave in the complex and has intricately carved reliefs of Trivikrama,* ***Anantasayana****, Vasudeva, Varaha, Harihara and* **Narasimha.**

Cave 04 – *it is a* **Jaina cave** *with intricate sculptures of* **Bahubali**, **Parshvanatha** *and* **Mahavira** *with a symbolic display of other Tirthankaras. Bahubali is standing in Kayotsarga meditating posture. Parshvanatha is shown with the five-headed cobra hood. The relief of Mahavira is found sitting on a lion throne.*

Other than these 04 caves, there are some additional caves around the Agastya Lake which may be Buddhist in theme.



Hoysala Art:

In the region of **Karnataka** (near Mysore), the temples built under the Hoysala rulers developed a distinct style of their own known as the Hoysala School of art. It developed in the period from **1050-1300 AD** with the prominent seats being **Belur, Halebidu** and **Sringeri**.

Some of the **features** of the architecture are:

- Multiple shrines were built around a central pillared hall.
- Unlike the crucified ground plan of the Panchayatan style, the shrines led out in the shape of an intricately designed **star**. This was known as the **Stellate** plan.
- Soft soapstone (Chorite schist) was the main building material.
- Massive emphasis was laid on the decoration of the temple through sculptures. Both the interior and exterior walls, even the jewelleries worn by the deities were intricately carved.

- All the chambers had *Shikharas* which were interconnected by an arrangement of horizontal lines and mouldings. This resolved the tower into an orderly succession of tires.
- The temples were built on an upraised platform known as **Jagati**, which was about 1 metre high.
- The walls and stairs of the temple followed a *zigzag* pattern.

Examples: Hoysaleswara Temple at Halebidu, Chennakesava Temple at Belur, Chennakesava Temple at Somanathapura.

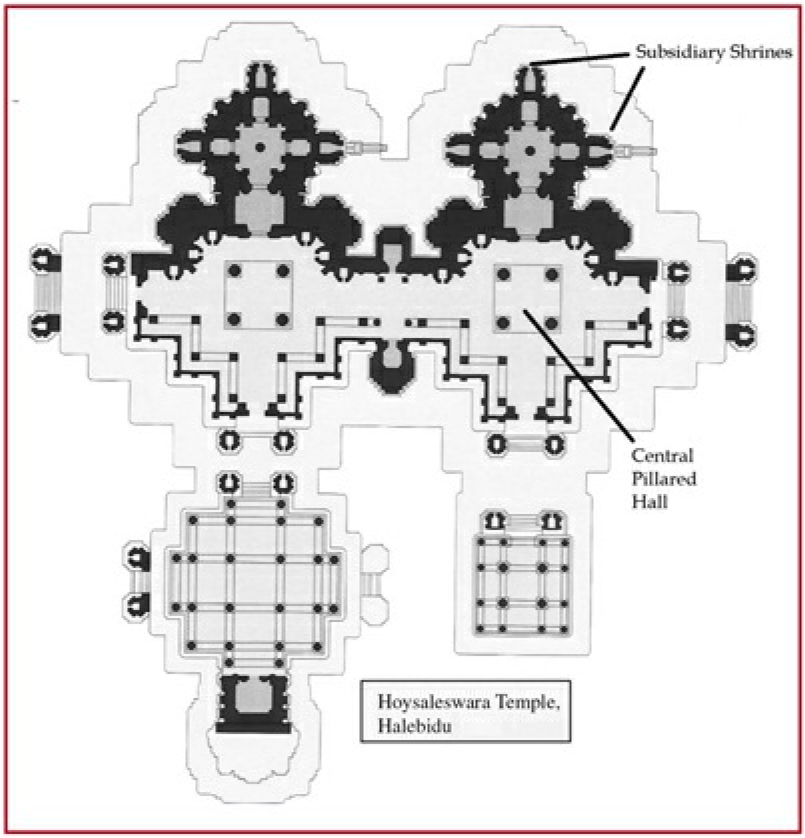

Subsidiary Shrines
Central Pillared Hall
Hoysaleswara Temple, Halebidu

Fig. 1.32: *Ground Plan of Hoysaleswara Temple, Halebidu.*

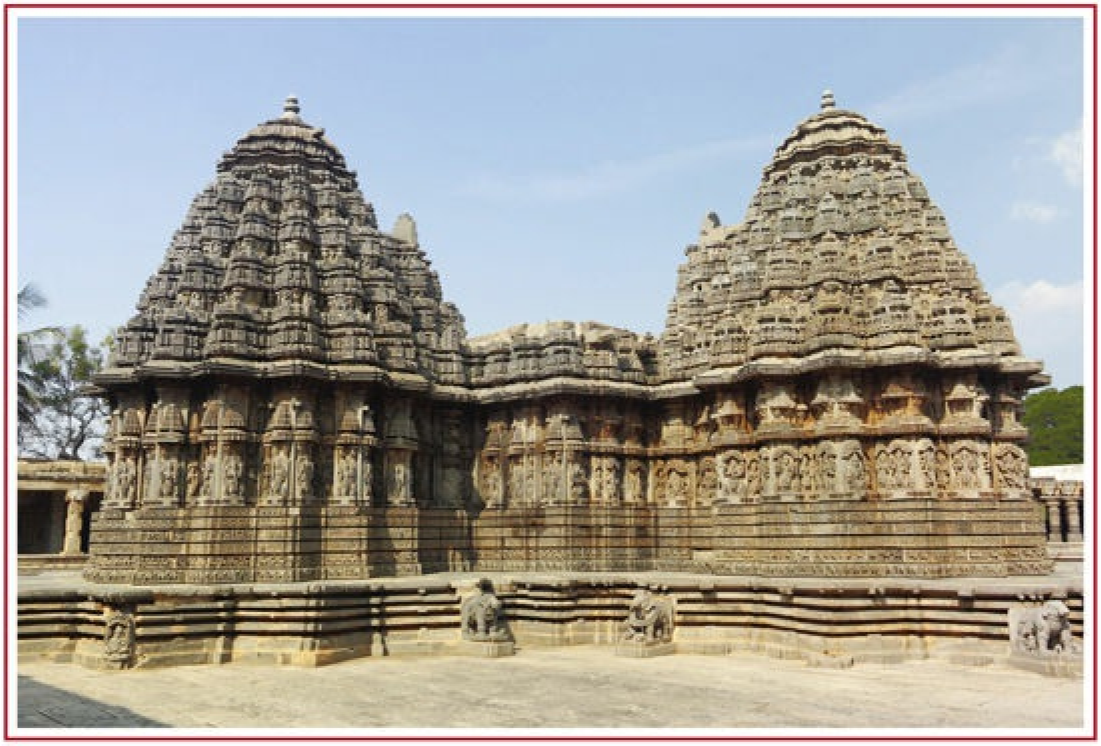


Fig. 1.33: *Chennakesava Temple, Somanathapura*

PALA AND SENA SCHOOL OF ARCHITECTURE

In **Bengal region**, the style of architecture came to be known as Pala and Sena School of Architecture. It developed in the period between 8th and 12th century AD under the patronage of Pala dynasty and Sena dynasty. The Palas were primarily Buddhist rulers following Mahayana tradition, but were very tolerant and they patronised both the religions. Pala Kings built lots of Viharas, Chaityas and Stupas. The Senas were Hindus and built temples of Hindu gods, and also sustained Buddhist architectures. Thus, the architecture reflected the **influence of both the religions**.

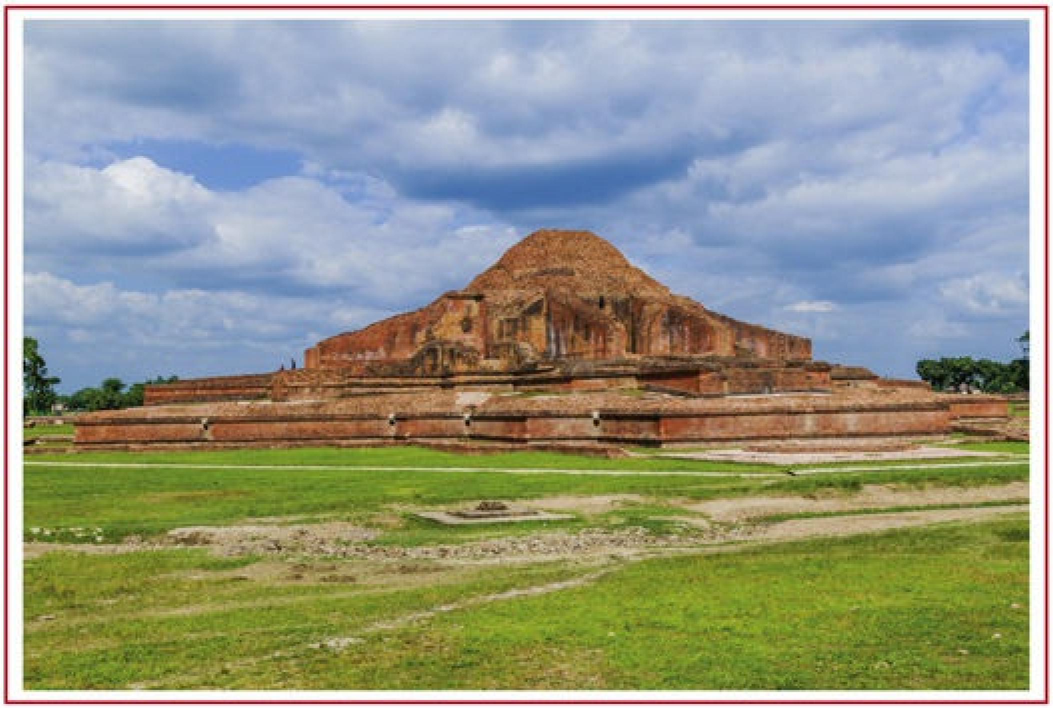


Fig. 1.34: *A specimen of Pala art*

Monuments under Pala rulers are:

- Universities of Nalanda, Jagaddala, Odantapuri and Vikramshila.
- Somapura Mahavihara is a magnificent monastery in Bangladesh.

Monuments under Sena rulers are:

- Dhakeshwari temple in Bangladesh

The architecture of Sena rulers had the following features:

- The buildings had a **curve or sloping roof**, as in bamboo huts. This became popularly known as "Bangla roof" and was later adopted by the Mughal architects.
- Burnt bricks and clay, known as **terracotta bricks**, was the principal building material used.
- The temples of this region had a **tall, curving shikhara** crowned by a large amalaka, similar to the Odisha School.
- For the sculptures of this region, both stone as well as metal was used. Stone was the major component.
- The figures were unique in their **highly lustrous finish**.

Examples: Siddhesvara Mahadeva Temple in Barakar, Temples around Bishnupur (WB), etc.

FAMOUS UNIVERSITIES OF ANCIENT INDIA

- **Odantapuri**: It is located in **Bihar** and was made under the patronage of Pala Dynasty King Gopala I. It was a *Buddhist* mahavihara which was destroyed by *Bakhtiyar Khilji*.
- **Vikramshila**: It is located in present-day Bhagalpur district of **Bihar**. It was established by *King Dharampala* of Pala Dynasty, primarily as a Buddhist learning centre. The scholars were invited by kings outside India to spread Buddhist teachings. The *Vajrayana sect* of Buddhism flourished here and Tantric teachings were taught. Other subjects like logic, Vedas, astronomy, urban development, law, grammar, philosophy, etc. were also taught.
- **Jaggadala**: A centre of learning for the Vajrayana sect of Buddhism, in Bengal. Many scholars took shelter here after Nalanda and Vikramshila declined. It was probably established by King Ramapala of Pala dynasty.
- **Valabhi**: It is situated in Saurashtra, Gujarat. It was an important centre of learning for the *Hinayana Buddhism.* Various disciplines like administration and statecraft, laws, philosophy, etc. were taught here. It was visited by the Chinese scholar, Hseun Tsang. It was supported by the grants of rulers of Maitraka Dynasty of Gujarat.

- **Nalanda**: The most renowned university of South Asia. It is not clear as to who established it; it was in existence during Gupta period. It gained prominence under Harshavardhana’s reign and Pala kings. All three Buddhist doctrines were taught here, however, it was a major site for Mahayana Buddhist teachings. Subjects like Vedas, fine arts, grammar, philosophy, logic, medicine, etc. were also taught here. It had eight separate compounds and even had dormitories for students. It attracted scholars from Central Asia, South-East Asia and other parts of the world. The teachings in the university deeply influenced Tibetan Buddhism. Famous scholars of Nalanda are **Nagarjuna** (Madhyamika Shunyavad) and **Aryabhatta** the astronomer.

Hsuan Tsang spent two years at the university. Another Chinese scholar **I-Tsing**, spent 10 years at Nalanda in late 7th century.

- **Takshashila**: It is located in modern-day Pakistan. It is estimated to exist around 5th century BC. It is believed that **Chanakya** composed the **Arthashastra** at this place. Both Buddhist and Hindu theologies were taught here. Subjects like political science, hunting, medicine, law, military tactics were taught here. Noted teachers and students from Takshashila include ***Chanakya, Charak, Panini, Jivaka, Prasenajit,*** etc.
- **Kancheepuram**: It was a centre of learning for Hinduism, Jainism and Buddhism from 1st century AD and achieved great name under the rule of Pallavas.
- **Manyakheta**: now called Malkhed (Karnataka), it rose to prominence under the Rashtrakuta rule. Scholars of Jainism, Buddhism and Hinduism studied here. It has a ‘matha’ of Dvaita school of thought.
- **Pushpagiri Vihara and Lalitagiri (Odisha)**: It was established by Kalinga kings around 3rd century AD near the Udayagiri hills. It was mainly a Buddhist learning centre.
- **Sharada Peeth**: It is located in present-day Pakistan-occupied-Kashmir. It was an important place for the Sanskrit scholars and many important texts were written here. It also has a Sharda Devi temple.
- **Nagarjunakonda**: It is situated 160 km from Amaravathi in Andhra Pradesh and it was a major Buddhist centre with scholars from Sri Lanka, China, etc. coming for higher-education. It had many Viharas,

Stupas, etc. It was named after Nagarjuna, a South Indian scholar of Mahayana Buddhism.

List of Prominent Temples in India

Name of the Temple	Location (Place)	Dedicated to	Built By (Na Dynasty Period)
Venkateswara Temple (Also known as Temple of Seven Hills)	Tirumala at Tirupati in Chittoor District, Andhra Pradesh	Lord Sri Venkateswara (Incarnation of Vishnu)	King Thondaiman, Tamil ruler Later develo by C Dynasty King
Varaha Lakshmi Narasimha Temple (also known as Simahachalam Temple)	Simahachalam Hill, Andhra Pradesh	Lord Varaha Narasimha (a lion man incarnation of Lord Vishnu)	
Sri Bramarambha Mallikarjuna Temple	Srisailam, Andhra Pradesh	Lord Shiva and Parvati	Inscriptional evidences f the Satval

				Dynasty. Mo additions v done during time of Harihara Vijayanagar Empire.
	Suryanarayana Temple (also known as Arasavalli Sun Temple)	Arasavalli, Andhra Pradesh	Sun God	Creator of temple was r Devendra Sa (7th century A
	Sri Ranganthaswami Temple	Nellore, Andhra Pradesh	Lord Ranganatha (a resting form of Lord Vishnu)	12th century
	Veerabhadra Temple	**Lepakshi** in the Anantapur district, Andhra Pradesh	Lord Shiva	Built in 153 Virupanna Nayaka

			Viranna, brothers were Gover under Vijayanagar Empire.
Malinithan	Northern bank of the Brahmaputra River, **Arunachal Pradesh**	Deity Durga in her Shakti form.	14th-15th cen
Kamakhya Temple (also known as Kamrup Kamakhya)	Nilachal Hill in western part of Guwahati, Assam	Mother Kamakhya	8th-17th cent
Umananda Devaloi	**Peacock Island on river Brahmaputra** in Guwahati, Assam	Umananda (Shiva)	Ahom King Gadadhar Sin (1681-1696)
Navagraha Temple	Chitrasal Hill in Guwahati, Assam	Navagraha	Ahom I Rajeswar Si in the late century.
	Dergaon, Assam	Lord Shiva	

Negheriting Shiva Doul			Kacharis du 8th -9th cen AD. In 1687 it wa constructed b Ahom king.
Hayagriva Madhava Temple	Monikut Hill in Hajo, Assam	Narasimha	The pre temple struc was constru by the K Raghudeva Narayan in 1 According some histor the King of dynasty constructed it
Mundeshwari Devi Temple	Kaura in Kaimur district, Bihar	Lord Shiva and Shakti	105 AD
Somnath Temple	Veraval, Gujarat	Lord Shiva	First ter unknown. Second ter built around AD.

Dwarkadheesh Temple	Dwarka, Gujarat	Lord Krishna	Around 2 years old.
Bahuchara Mata	Bahucharaji town in Mehsana district, Gujarat	Goddess Bahuchara Mata	1783 AD
Nageshvara Jyotirlinga	Dwarka, Gujarat	Lord Shiva	-
Modhera Sun Temple	Modhera, Gujarat	Sun God	It was buil 1026-27 during the r of Bhima I o Chalukya dynasty.

Bhoramdeo Temple	Chaura Village Chhattisgarh	Lord Shiva	1089 AD
Danteshwari Temple	Dantewada Bastar district Chhattisgarh	Goddess Danteshwari	It was buil 14th century.
Mahamaya Temple	Ratanpur Chhattisgarh	Goddess Lakshmi and Saraswati	Built in the 1 13th cent during the r of Ratnad Kalachuri kin Ratnapura.
Jawalamukhi Devi Temple	Kangra district Himachal Pradesh	Goddess	-

		Jwalamukhi (Deity of flaming mouth)	
Baba Balak Nath Temple	Hamirpur district, Himachal Pradesh	Incarnation of Lord Shiva in Kaliyuga.	-
Baidyanath Temple	Jharkhand	Lord Shiva	-
Durga Temple	Aihole, Karnataka	-	7th-8th cen by the Chalu Dynasty.
Virupaksha Temple	Hampi Karnataka	A form of Lord Shiva	By Vijayana empire.
Vittalaswami Temple Complex	Hampi Karnataka	Lord Vittala, an incarnation of Lord Vishnu.	Built in 1 16th century Vijayanagara Kingdom

Hoysaleswara Temple	Halebidu Karnataka	Lord Shiva	By Hoy empire in century
Chennakesava Temple	Belur Karnataka	Lord Vishnu	By Hoy empire in century
Chennakesava Temple	Somanathapura, Karnataka	Three forms of lord Vishnu	By Hoy empire in century
Padmanabhaswamy Temple	Thiruvananthapuram, Kerala	Lord Vishnu	

Sabarimala Temple	Periyar Tiger Reserve Kerala	Ayyappan, an incarnation of Vishnu and Shiva	Before century AD
Kandariya Mahadeva Temple	Khajuraho, Madhya Pradesh	Lord Shiva	11th century Chandela rul
Sas-Bahu Temple (also called Sahastrabahu temple)	Gwalior, Madhya Pradesh	Lord Vishnu and Lord Shiva in two separate temples	11th century King Mahipal Kachchhapag dynasty.
Omkareshwar Temple	Khandwa, Madhya Pradesh	Lord Shiva	-
Mahakaleshwar Temple	Ujjain, Madhya Pradesh	Lord Shiva	Before century

Vitthal Temple or Vithoba Temple	Pandharpur, Maharashtra	Lord Vitthal, believed to be a form of Vishnu and his consort Rakhumai.	By Hoy empire in century
Trimbakeshwar Temple	Nashik, Maharashtra	Lord Shiva	By Balaji Rao
Konark Sun Temple	Konark, Odisha	Sun God	By Eas Ganga dynas 13th century.
Lingaraja Temple	Bhubaneswar Odisha	Harihara, form of Shiva and Vishnu	By Somava dynasty in century
Karni Mata Temple	Deshnoke, Rajasthan	Goddess Durga	By Maha Ganga Singh

Thousand Pillar Temple	Hanamakonda Telangana	Vishnu, Shiva and Surya	By Kaka Dynasty in 1 14th century
Ramappa	Near Warangal, Telangana	Ramalingeswara	By Kaka Dynasty in century
Shore Temple	Mahabalipuram Tamil Nadu	Lord Shiva	8th century by the Pallava
Meenakshi Temple	Madurai, Tamil nadu	Goddess Parvati	16th century
Murugan Temple	Palani Tamil Nadu	Murugan (Lord Kartikeya)	-

Brihadeeswara Temple	Thanjavur, Tamil Nadu	Lord Shiva	By Raja Raja 1010 AD.
Ranganathaswamy Temple	Srirangam, Tamil Nadu	Lord Vishnu	-
Unakoti Cave Temple	Unakoti Caves,Tripura	Lord Shiva	600-700 AD
Vishvanath Temple	Varanasi, Uttar Pradesh	Lord Shiva	1780 AD
Dakshineswar Temple	Kolkata, West Bengal	Goddess Kali	1855 AD

12 Jyotirlingas in India (Dedicated to Lord Shiva)

Jyotirlinga	Location	State

Somnath Temple	Saurashtra	Gujarat
Nageshvara Jyotirlinga	Jamnagar	Gujarat
Mallikarjuna Swami	Srisailam	Andhra Pradesh
Mahakaleshwar	Ujjain	Madhya Pradesh
Omkareshwar	Khandwa district	Madhya Pradesh
Kashi Vishwanath Temple	Varanasi	Uttar Pradesh
Kedarnath	Kedarnath	Uttarakhand
Baidyanath Temple	Deoghar	Jharkhand
Rameshwar	Rameswaram	Tamil Nadu
Grishneshwar	Near Ellora, Aurangabad	Maharashtra
Trimbakeshwar Temple	Nasik	Maharashtra
Bhimashankar	Pune	Maharashtra

PROMINENT TEMPLES OUTSIDE INDIA

- **Angkor Wat, Cambodia**

The world's largest Hindu temple - **Angkor Wat**, is situation deep in the jungles of Cambodia. However, it is just one of the many Hindu temples in South-East Asia. The sea-faring activities of the Chola Empire, Kalinga Empire, etc. brought the religion in these parts and gave rise to many Hindu dynasties – the Champa Civilisation in Vietnam, the Khmer empire in Cambodia and the Majapahit Empire in Java.

The Angkor group of temples were built in the period between 800-1300 AD by the **Khmer rulers**. Suryavarman II is however credited with building most of the monuments. The architecture is very closely related to the Chola architecture, but has some distinct local flavours as well.

- **Prambanan Temple, Java-Indonesia**

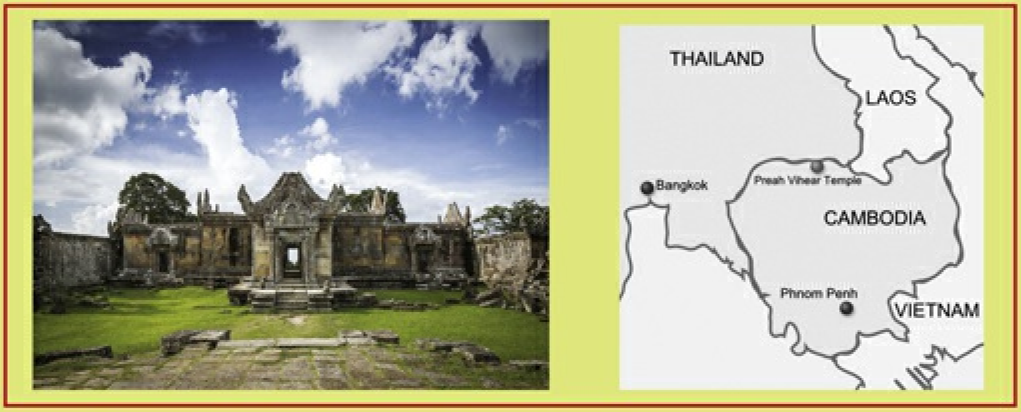
  The largest Hindu temple in **Indonesia**, a UNESCO World Heritage Site, is dedicated to the '**Trimurti**' gods of the Hindu pantheon namely Brahma (Creator), Vishnu (Preserver) and Shiva (Destroyer). It has around 240 small temples and shrines in its compound. It was built in 9th century AD by the Sanjaya Kings of the Mataram or Medang Kingdom who were mainly Shiva worshippers.

- **Pashupatinath Temple, Kathmandu, Nepal**

  The temple is built in the Nepalese Pagoda style on the banks of River Bagmati. It is dedicated to Lord Pashupatinath or Shiva. Its shape is cubical and is twotiered. It has two Garbhagrihas- Inner and Outer. Inner sanctum contains **Shiva linga with four faces**. The temple compound also houses Vasukinath temple and sacred Arya Ghat. It is not clear as to who constructed the temple.

- **Preah Vihear Temple, Cambodia**

  The temple is dedicated to mountain gods Sikharesvara and Bhadresvara (manifestations of Lord Shiva). The temple symbolically represents the mythological "Mount Meru", the abode of gods. Although the construction began in the 9th century AD, it was mainly built by the Khmer kings Suryavarman I and Suryavarman II in 11th and 12th centuries. It is included in the UNESCO's World Heritage list. Being located on the border, its ownership and management was a matter of **dispute between Thailand and Cambodia** with ICJ ruling in favour of Cambodia in 1962.



- **Katas Raj Temple, Pakistan**

  The ancient temple is dedicated to Lord Shiva. It is made up of soft sandstone and has trefoil arches, dentiles and pointed roofs. It is believed that Pandavas visited the temple during their exile. It is mentioned in the travelogues of Hiuen Tsang, the 7th century Chinese traveller. The complex has ‘Satgraha’ (seven temples), a sacred lake and ruins of a Buddhist stupa.

- **Aditya Sun Temple of Multan, Pakistan**

  It is one of the oldest and revered temples of South Asia and was mentioned by the 5th century historian Herodotus, Chinese traveller Hiuen Tsang and 10th century Persian geographer Al-Istakhri. The temple famous for its riches was raided constantly by invaders, and notably Mahmud of Ghazni. It had an idol of Sun god made up in gold with eyes of beautiful red rubies.

- **Munneswaram Temple, Sri Lanka**

  It is believed to be thousand years old with re-construction done in phases by Sri Lankan kings in 16th century following destruction done by Portuguese Jesuits in early 16th century.

  It is mainly dedicated to Shiva with shrines of Ganesha, Kali and Ayyanayake (Sinhalese Buddhist deity) also present.

MAJOR BUDDHIST PILGRIMAGE SITES IN INDIA

1. Mahabodhi Temple, Bodh Gaya (Bihar).

2. The Mahaviharas of Nalanda, Vikramshila, Sompura, Odantapuri, Pushpagiri and Jagaddala.

3. Sirpur in Chhattisgarh.

4. Lalitagiri, Vajragiri and Ratnagiri in Odisha.

5. Sarnath, near Varanasi (Uttar Pradesh). (**Site of first sermon of Buddha**).

6. Kushinagar, Uttar Pradesh.

7. Piprahwa, (Uttar Pradesh) on the Nepal border.

8. Sanchi and Bharhut in Madhya Pradesh

9. Nagapattinam in Tamil Nadu

10. Bhaja and Karla Caves, Pune(Maharashtra)

11. Ajanta, Ellora and Pithalkora Caves, Aurangabad (Maharashtra)

12. Kanheri Caves, Mumbai, Pandavleni Caves, Nashik in Maharashtra.

13. Ghum Monastery, West Bengal

14. Rumtek, Pemayangtse and Enchay Monastery, Sikkim

15. Alchi Monastery, Spituk Monastery, Shey Monastery etc. in Ladakh

16. Dhankar Monastery, Nako Monastery(Kinnaur), Kye Monastery, Tabo Monastery(Spiti Valley) etc. in Himachal Pradesh

17. Tawang Monastery (**largest monastery in India**), Bomdila Monastery Arunachal Pradesh

18. Namdroling Monastery, Bylakuppe, Karnataka.

19. Rock-cut elephant and Ashokan edicts at Dhauli, Odisha (developed in the Mauryan period)

MAJOR JAIN PILGRIMAGE SITES IN INDIA

1. **Palitana** temples, Shatrunjay hills in Kathiawar, Gujarat. It is regarded as the holiest site, especially by **Svetambara sect**. It is

mainly dedicated to Rishabha, the first tirthankara. It has more than 800 marble temples.

2. **Shikarji, Parasnath** in Jharkhand. One of the holiest site and it is believed that **20 tirthankars attained Moksha here**.
3. **Girnar** Temples, Junagadh district (Gujarat). Among the 16 temples, the largest temple is of Neminath(22nd Tirthankar)
4. **Pawapuri**, Nalanda district in Bihar. The last tirthankar **Mahavira was cremated here**.
5. **Dilwara temples, Mount Abu** in Rajasthan has five marvellous temples built of marble with intricate carvings. The oldest of which Vimal Vasahi temple was built by Vimal Shah in 11th century AD. The other temples are Luna Vasahi, Pittalhar, Parshvanath and Mahavir Swami, built through 13th-17th century.
6. **Shravanabelagola** in Karnataka. The Gomateswara statute is of Lord Bahubali, the son of the first Jain Tirthankar. It was built in 10th century AD by a minister in Ganga dynasty empire, Chamundaraya. It has several '**Basadis**' or Jain temples.
7. **Shantinath** temple complex in **Deogarh**, Lalitpur district in Bundelkhand region of Uttar Pradesh. It has 31 temples with beautiful iconography.
8. **Bawangaja**, Barwani district in Madhya Pradesh. It has a 84 ft tall statue of Lord Adinath carved out of a single rock.
9. Various temples at Gwalior, Chanderi and Khajuraho in Madhya Pradesh.
10. **Ranakpur** temples, Pali district in Rajasthan. It was built in 15th century and has got some **similarities with Hoysala architecture** and not Nagara. There are over 1400 pillars and are carved in great detail and are unique to each other.
11. Discovery of Jain bronze statues in **Chausa (Bihar)** and **Hansi (Hissar, Haryana), Akota (Vadodara, Gujarat)**.
12. **Kankali Tila**, near Mathura in Uttar Pradesh. Here, there was discovery of a type of votive tablets known as **Ayagapata** used for donation and worship under Jainism in early centuries. These tablets

are decorated with objects and designs central to Jain worship such as the stupa, dharmacakra and triratna. They present simultaneous trends or image and symbol worship. The practice of donating these tablets is documented from 1st century BCE to 3rd century CE.

13. **Udayagiri and Khandagiri Caves in Odisha**: They date back to the **2nd–1st century BC** and are dedicated to Jainism and carved out during the reign of King Kharavela. The number of existing caves at Udayagiri is 18, while Khandagiri has 15. Famous caves here include **Hathi Gumpha**, **Rani Gumpha** and **Ganesh Gumpha**. They are rich with carvings of Jain tirthankaras and deities with inscriptions including the **Hathigumpha inscription**. The Hathigumpha inscription, written by Raja Kharavela, consists of 17 lines incised in deep cut Brahmi letters and mainly mentions the various conquests of this king.
14. **Nasiyan Temple in Ajmer**, also known as Soniji Ki Nasiyan. It was constructed in 19th century and dedicated to Lord Rishabhdev, the first Jain tirthankara.
15. **Hathee Singh Jain Temple**, Ahmedabad.
16. **Sittanavasal Caves** in Tamil Nadu.
17. **Mangi-Tungi** located near Tahrabad in Maharashtra. It is a **twin-pinnacled peak** with plateau in between and dedicated to Jainism and considered as a gateway to the state of enlightenment. It enshrines **images of Tirthankaras** in several postures including Padmasana and kayotsarga and were made around 6th century AD. **Recently in 2016**, **Statue of Ahimsa**, an 108 ft idol carved in monolithic stone was consecrated here. It is recorded in the Guinness Book of World Records as the **tallest Jain idol** in the world.

Derasar *is a word used for Jain temples in Gujarat and Sourthern Rajasthan. In Karnataka, Jain temples are knows as* ***Basadis***.

Architecture in Medieval India

With the Arab conquest of Sind in 712 AD, the arrival of the Islamic rulers to the western frontiers of India had started. By 12th century AD, the throne of Delhi had been occupied by an Islamic ruler, which marked the onset of the medieval period of Indian history. In the subsequent years, Indian architecture underwent a massive change. New elements such as calligraphy, ornamentation using inlay work, etc. were introduced to reflect the tastes and preferences of the new rulers.

However, the local architects retained certain flavours of the local architectural traditions as well. Thus, in the architecture of this following period, we see a confluence of Persian style with the Indian style. Hence, it is known as **Indo-Islamic architecture** or **Indo-Saracenic architecture**.

Some of the **features** of Indo-Islamic architecture are given as follows:

- The use of arch and domes gained prominence during this period. It was known as '**Arcuate' style** of architecture and replaced the traditional *Trabeate style* of architecture.
- The Islamic rulers introduced the **use of minars** around the mosques and the mausoleums.
- **Mortar** was used as a cementing agent in their constructions.
- The Indo-Islamic architecture **avoided** the use of human and animal figures.
- While the Hindu architecture had become too congested, the Indo-Islamic architecture introduced **spaciousness, massiveness** and **breadth** to it.
- While the previous structures used sculptures as means of decoration, the Indo-Islamic architecture **used calligraphy** as means of decoration.
- **Arabesque method** was also used for decoration. Arabesque meant the use of geometrical vegetal ornamentation and was characterised by a continuous stem which split regularly, producing a series of counterpoised, leafy, secondary stems. The secondary stems, in turn, split again or returned to merge with the main stem creating a decorative pattern.

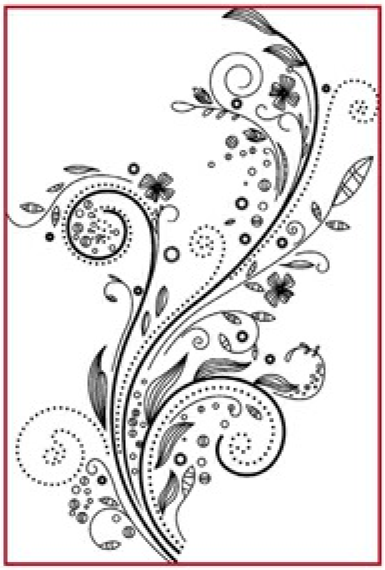


Fig. 1.35: *Arabesque Design*

- The architecture of this period heavily used the principles of geometry - from decorative pattern to imbibing a sense of **symmetry**.
- The buildings had intricate **jaali works**, which signifies the *importance of light* in Islamic religion.

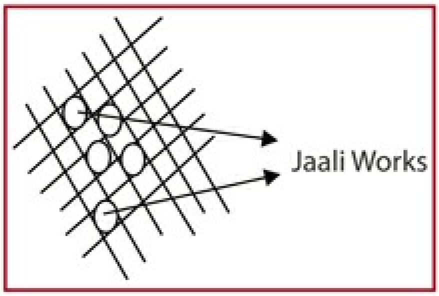


Fig. 1.36:

- An important feature of the architecture during this period was the **use of water** in the premises of the constructions in the form of courtyard pools, fountains and small drains. Water was used primarily for *three purposes:*
  - ❖ Religious purpose
  - ❖ To cool the premises
  - ❖ Decorative purpose

- The Islamic rulers introduced the **Charbagh style** of gardening, in which a square block was divided into four adjacent identical gardens.

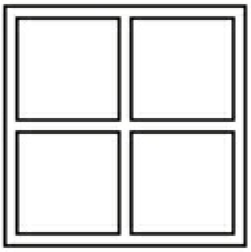


Fig. 1.37: *Charbagh Style*

- The architectures of these times also used the **pietra-dura** technique for inlay of precious coloured stones and gems into the walls for decoration.

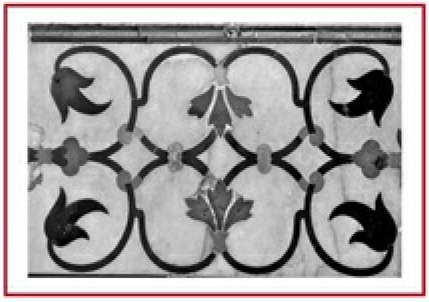
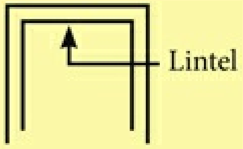


Fig. 1.38: *Pietra-dura specimen*

- Another unique feature was the use of **foreshortening technique** in the buildings, such that the inscriptions appear to be closer than they really are.

Difference between Arcuate Style and Trabeate Style

Basis	**Trabeate Style**	**Arcuate Style (used under Indo- Islamic architecture)**
Entrance	Characterised by the use of Lintel. 	Characterised by the use of arches and domes.
Top		

	The use of *shikhara* on top of the temples. They were generally conical or curvilinear.	The use of domes, generally hemispherical, on top of the mosques.
Minar	*Minars* were absent.	*Minars* were present on the four corners of the mosques.
Building Material	Stone was the primary component of all constructions.	Brick, lime plaster and mortar started to be used for constructions.

Architecture during Delhi Sultanate Period

During the period of Delhi Sultanate, i.e. 1206-1526 AD, architecture can be categorised into two broad categories:

I. **Imperial Style:** Patronised by the rulers of Delhi.

II. **Provincial Style:** Patronised by local rulers and fiefs.

Imperial Style

The Imperial style of architecture flourished under the various dynasties that ruled during this period. Each ruler imparted certain flavours of his own, but the broad stylisation remained the same.

- **Slave dynasty:** The Slave dynasty or the Ilbari dynasty remained in power from **1206 to 1290 AD**. During this period, the style of architecture came to be known as the **Mameluke style** of architecture.

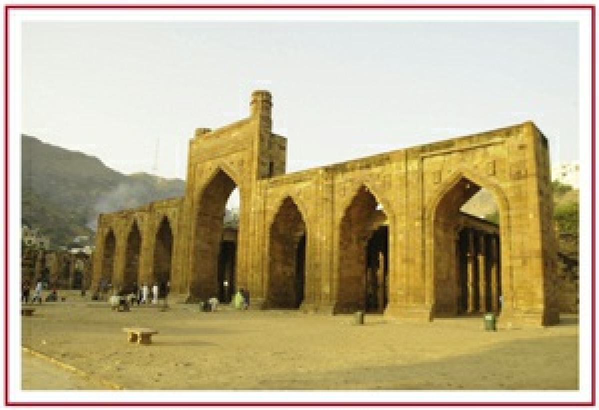


Fig. 1.39: *Arhai din ka Jhopra, Ajmer*

- During this period, most of the constructions were *remodellings of the existing Hindu structures*. They also started the erection of a number of monuments, **Qutub Minar** being a prime example. It is a five-storey structure initiated by Qutb-ud-din Aibak, who made only the ground floor. The next three storeys were completed by Iltutmish and the fifth storey was made by Feroze Shah Tughlaq.

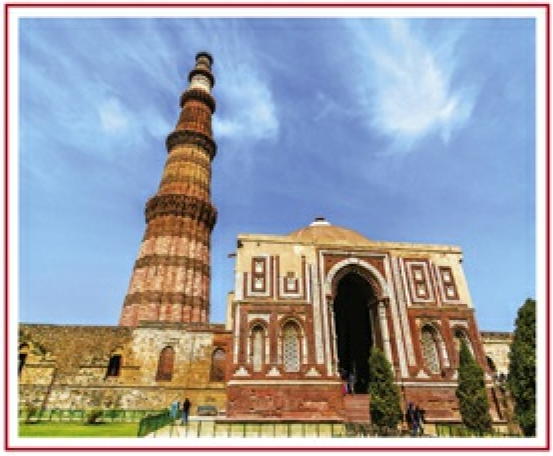


Fig. 1.40: *Qutub Minar and Alai Darwaza, Delhi*

Other Examples: (1) Quwwat-ul-Islam mosque in the Qutub Minar premises which was converted from a Jain temple, (2) Arhai-din-ka-Jhopra in Ajmer, etc.

- **Khilji Dynasty:** They ruled from 1290 AD to 1320 AD and established the **Seljuk style** of architecture. The constructions of this period were marked by the use of **red sandstone**. Also, the prominence of Arcuade style begun from this period. **Mortar** began to be used prominently in all the constructions as a cementing agent.

  Examples: Alai Darwaza by Ala-ud-din Khilji, Siri Fort, etc.

- **Tughlaq Dynasty:** It was the **crisis period** for architecture during the Delhi Sultanate period. However, some construction works were still undertaken, which used **grey sandstone**. During this period, the focus was more on *strength* of the building and so there was less emphasis on decoration. The constructions combined both arch and lintel method of entrance design. They also introduced a style of construction known as **"batter"** which was characterised by *sloping walls* to give more strength to the building.

Examples: Cities of Tughlaqabaad, Jahanpanah and Ferozabad.

- **Lodi Dynasty:** Under the Lodi dynasty, architecture continued to take a back seat. **Only tombs** were commissioned during this period. However, one important feature of architecture during this period was the introduction of **double domes**. It consisted of a hollow dome inside the top dome.

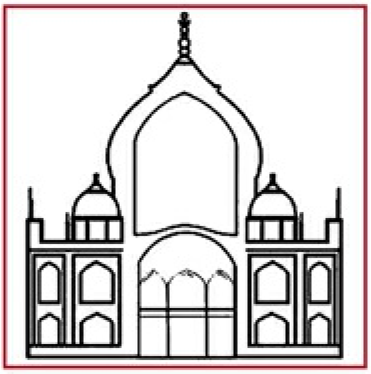


Fig. 1.41: *Double Dome Architecture*

The *reasons* for the use of double domes were:

- To give strength to the structure, and
- To lower the inner height of the dome.

The tombs built during this phase were hard and bare, without any lavish decorations. They were built in **octagonal shapes**, with a diameter of roughly 15 metres. They were supported by a sloping *verandah.*

Example: Lodi Gardens, the city of Agra was established by Sikandar Lodi, etc.

Provinicial Schools of Architecture

During this period, the Indo-Islamic style started to influence the local architectural styles as well. Bengal, Bijapur, Jaunpur and Mandu became important seats of architectural development.

- **Bengal School (1203–1573 AD):** The Bengal school of architecture was characterised by its use of **bricks** and **black marble**. The mosques built during this period continued the use of sloping '**Bangla roofs**', which was previously used for temples.

Examples: Qadam Rasul Mosque in Gour, Adina Mosque in Pandua, etc.

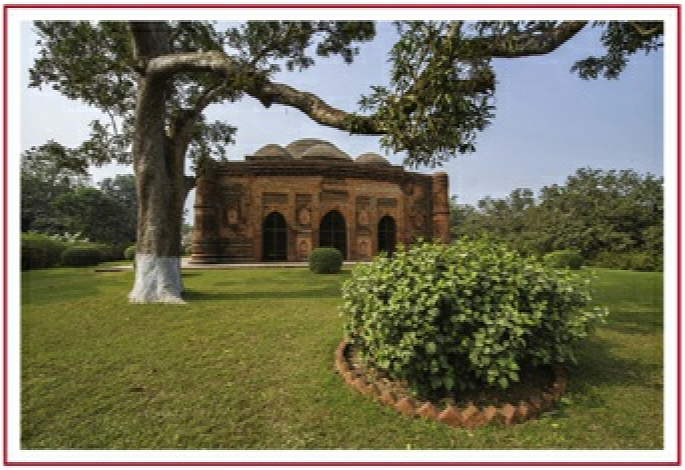


Fig. 1.42: *Qadam Rasul Mosque, Gour (West Bengal)*

- **Jaunpur School (1394–1479 AD):** Patronised by the Sharqi rulers, Jaunpur became a centre of great art and cultural activity. This style of architecture also came to be known as **Sharqi style** and also *avoided the use of minars*, as the Pathan style. A **unique feature** of the buildings here is the use of bold and forceful characters painted on huge screens in the centre and side bays of the prayer hall.

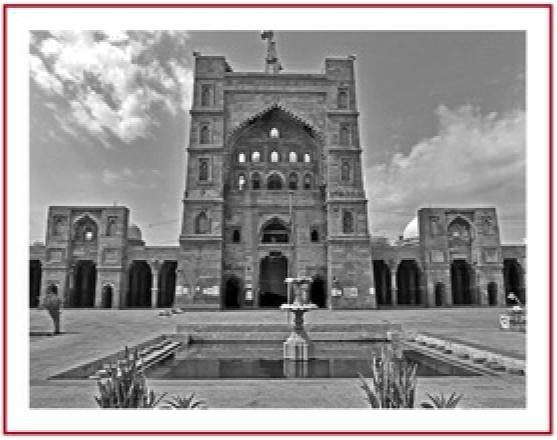


Fig. 1.43: *Atala Mosque, Jaunpur*

Example: Atala Mosque, Jaunpur.

- **Malwa School (1405-1569 AD):** The cities of Dhar and Mandu in the Malwa plateau became prominent seats of architecture. The most prominent feature of the buildings here was the use of **different coloured stones** and marbles. The buildings had *large windows*, which could be a result of **European influence** and were decorated by stylised use of arches and pillars.

Even the *stairs* were used to enhance the aesthetics of the construction. However, *minars were not used* in this school of architecture.

The Malwa School of Architecture, also known as the **Pathan School of Architecture** is also one of the **finest specimens of environmental adaptation** of the period because of the following features:

- The use of **large windows** made the buildings and rooms well-ventilated.
- The pavilions were **lightly arched** which made them airy and allowed the buildings to remain cool during the heat.
- **Artificial reservoirs** known as 'baulis' were constructed in the premises for storage of water.
- **Locally available materials** were used.
- The use of **batter system** as introduced by Tughlaqs made the buildings strong.

Examples: Rani Roopmati Pavilion, Jahaz Mahal, Ashrafi Mahal, etc.

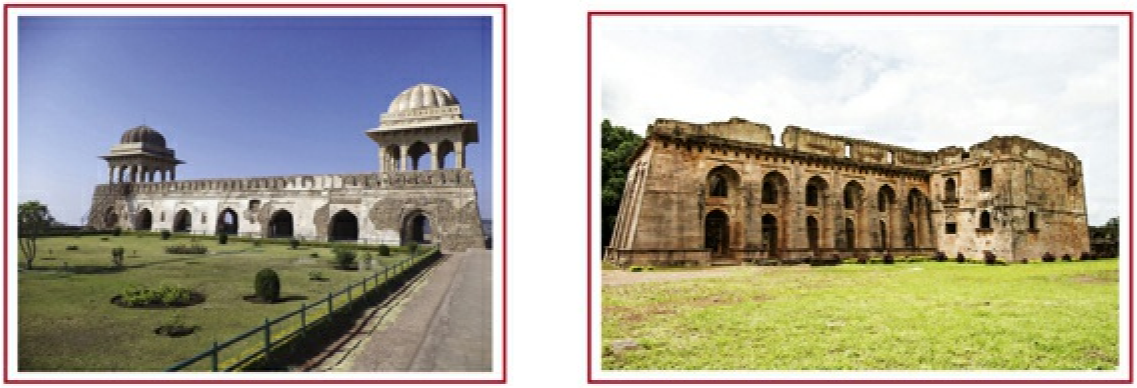


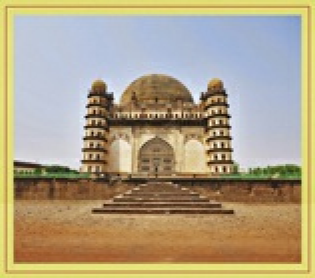
Fig. 1.44: *(from left) Rani Roopmati Pavilion, Mandu; Hindola Mahal, Mandu*

- **Bijapur School (1490-1656 AD):** Under the patronage of Adil Shah, Bijapur style or the *Deccan style* of architecture developed. He constructed a number of mosques, tombs and palaces which were unique in the use of **3-arched facade** and **bulbous dome**, and were almost spherical with a narrow neck. He also introduced the **use of cornices**. A special feature of the Bijapur school was the *treatment of its ceilings*, which were without any apparent support. **Iron clamps** and a strong plaster of mortar were used to give strength to the buildings. The walls were decorated by rich carvings.

Example: Gol Gumbaj (the mausoleum of Adil Shah) in Bijapur or Vijayapura

Whispering Gallery in India: *Made in such a manner that even whispers can be clearly heard in other parts of the gallery. Examples include*

1. *Gol Gumbaj*
2. *Victoria Memorial*
3. *Golghar Granary in Bandipore*



Gol Gumbaj in Bijapur

Mughal Architecture

The Mughals were great patrons of art and architecture. Under them, architecture regained its place of importance, as new buildings were built with great vision and artistic inspiration.

Babur

Babur undertook the construction of mosques in Panipat and Rohilkhand, both constructed in 1526 AD. However, his reign was too short-lived to inspire any new style or technique.

Humayun

Humayun’s reign was marked with constant power struggle against Sher Shah Suri. So, he couldn’t focus much on art and architecture. He led the foundation of a city named **Dinpanah**, but couldn’t finish it. Persian style became prominent in the architecture of this period.

Sher Shah

During his brief reign, Sher Shah built few monuments. He built the **Qila-e-Quhunah (Mosque of the Old Fort) mosque** in Delhi. He built the famous **Rohtas Fort** in Pakistan and the **Sher Shah Suri Masjid in Patna** in Afghan style to mark his reign.

His period is a transition from Lodi style to Mughal style of architecture. He also undertook the re-construction and extension of an old Mauryan route and renamed it as **Sadak-e- Azam** (Great Road) which was later called as **Grand Trunk Road**. He ensured adequate presence of sarais and trees for travellers. **Sher Shah Suri’s tomb** was built at his birthplace **Sasaram**. It was made up of red sandstone and is situated inside a lake. The constructions under Sher Shah continued the traditions of the Delhi Sultanate period.

After Akbar ascended the throne of Delhi in 1556, the golden period of Mughal art and architecture started.

Akbar

Akbar took a keen interest in the development of art and architecture. The principal feature of the constructions during Akbar’s reign was the use of **red sandstone**. He also introduced the use of **‘Tudor arch’** (four centred arch). Some of the prominent construction works undertaken during Akbar’s reign are described below:

Agra Fort

It was one of the first constructions which started during the reign of Akbar. However, most of the structures present inside the fort were done during the reign of Shah Jahan. Some of the prominent buildings here are:

- Moti Masjid, by Shah Jahan.
- Diwan-i-aam (Hall of Public Audience) by Shah Jahan.

- Diwan-i-khas (Hall of Private Audience) by Shah Jahan.
- Jahangiri Mahal
- Sheesh Mahal (Turkish Bath)

The gardens inside the fort are built using the **Charbagh style**. During the reign of Akbar, more than 5000 women stayed in his harem inside this fort.

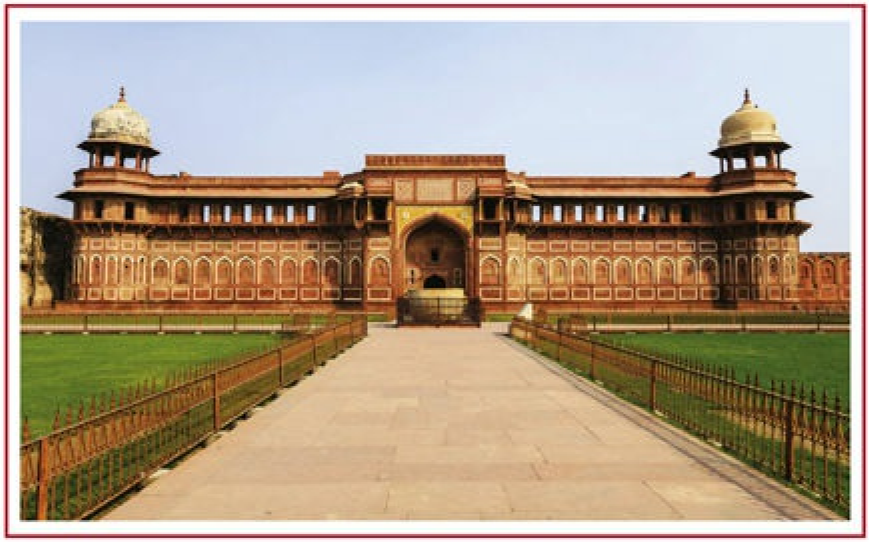


Fig. 1.45: *Agra Fort*

Fatehpur Sikri

One of the highlights of Indo-Islamic architecture was the creation of a new capital city by Akbar at Fatehpur Sikri. It has been described as a *"frozen moment in history"* as the buildings here represent a unique blend of Hindu and Persian styles.

Some of the important buildings inside the city are:

- **Buland Darwaza** the imposing 40 metre red sandstone structure was built in 1576 AD, to commemorate Akbar's victory over Gujarat. It is the highest gateway of the world.
- **Salim Chishti's tomb** was built in 1581 AD. It has beautiful Jaali work in white marble. It has arabesque patterns with inscriptions of Quranic verses on the walls. It is in the imperial complex which also has Buland Darwaza and Jama Masjid. It was further decorated by Jahangir in 1606 AD.

- **Panch Mahal** is a five-storied structure made of columns and is inspired by the concept of Persian badgir (wind-catcher).
- **Jodha Bai’s Palace or Mariam-uz-Zamani’s Palace** (Mary of the Age) has beautiful interiors with Hindu motifs of bell and flowers.
- **Ibadat Khana**: Akbar used to meet the leaders of different religions here to have discussion.
- **Pachisi Court** in the courtyard where Akbar is said to have played chess.
- **Hiran Minar** was built in memory of Akbar’s favourite **elephant**, named Hiran. It also served as lighthouse for travellers. It is uniquely designed and its exterior wall contains tusk like spikes.

Akbar also built a **temple of Govind Dev** in **Vrindavan.**

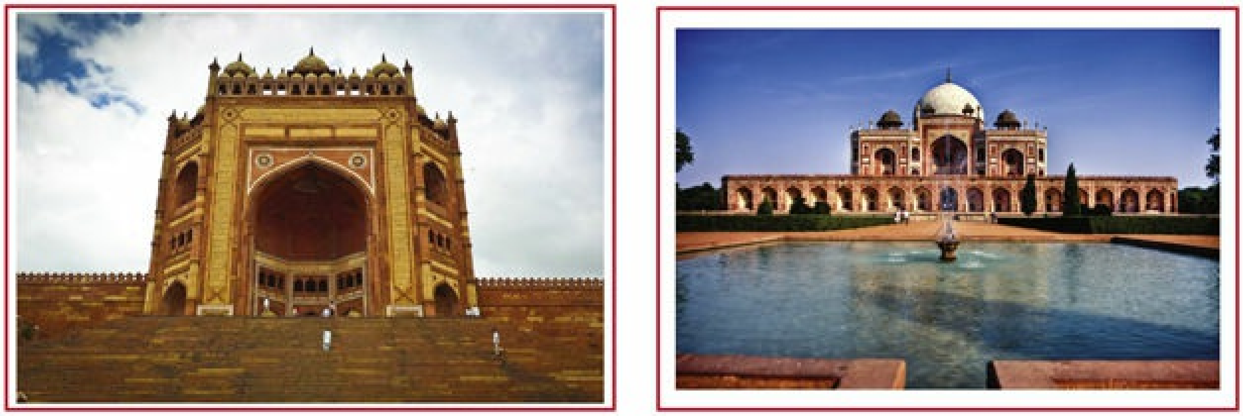


Fig. 1.46: *(from left) Buland Darwaza, Fatehpur Sikri; Humayun’s Tomb, Delhi*

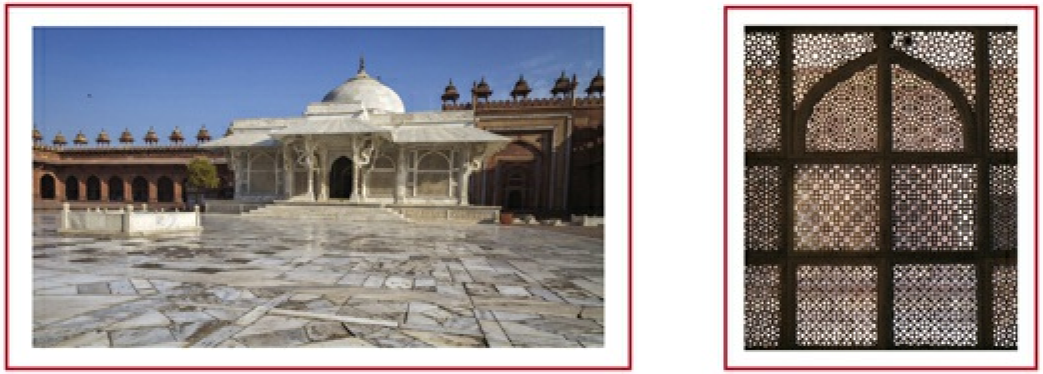


Fig. 1.47: *(from left) Salim Chishti’s Tomb, Fatehpur Sikri ; specimen of Jaali work in the Tomb*

Jahangir

During the reign of Jahangir, architecture took a **back seat** as he focused more on paintings and other forms of art. However, he oversaw the construction of some noteworthy monuments including **Akbar's tomb** in **Sikandra**. Further, he developed a number of gardens during his reign, e.g. the **Shalimar Bagh** in **Kashmir**. He also built the **Moti Masjid** at **Lahore**.

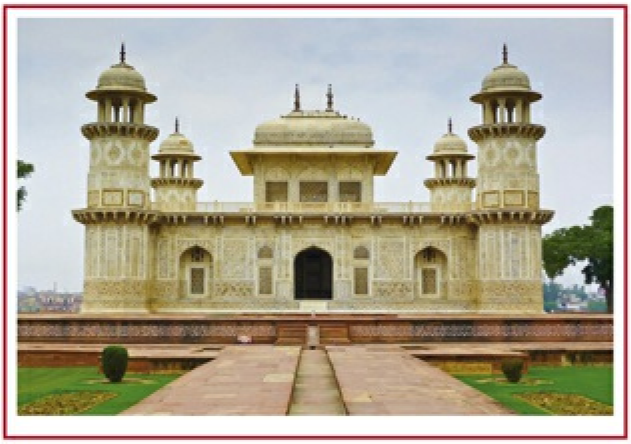


Fig. 1.48: *Itmad-ud-daulahS Tomb, Agra*

During the reign of Jahangir, his wife *Noor Jahan* also undertook some major construction projects like the **tomb of Itmad-ud-daulah** (father of Noor Jahan) being an excellent example. It was during this time that *white marble* became the chief building material, replacing red sandstone which had been used till now. The tomb of Itmad-ud-daulah was the first Mughal work made completely of *white marble*. It also has some of the finest *pietra-dura works*. **Tomb of Jahangir** was constructed by his son Shah Jahan at **Lahore**.

Shah Jahan

Under Shah Jahan, Mughal architecture reached its *climax*. Some of his principal works are described below:

Taj Mahal

Taj Mahal is the finest specimen of Mughal architecture, exhibiting the full range of grandeur and opulence. It was constructed in the memory of his wife Arjumand Banu Begum or Mumtaz Mahal. It had all the features of Mughal architecture including the use of calligraphy, pietra-dura works, foreshortening technique, Charbagh style gardens and the use of water in the premises for decoration. Apart from this, some of the unique features of Taj Mahal are:

- The jaali work in Taj Mahal is lace like and is extremely fine.
- The carvings on the marble were low relief.

Apart from Taj Mahal, Shah Jahan constructed a number of other monuments, gardens and buildings such as:

- **Red Fort in Delhi**
- **Jama Masjid in Delhi**
- **Shalimar Bagh in Lahore**
- **City of Shahjahanabad**

Besides such large scale constructions, one of his best works was the construction of **Peacock Throne** that is one of the finest examples of metal work during this period.

Aurangzeb

During the reign of Aurangzeb, Mughal architecture declined. Being a puritanical, he did not take an active interest in the pursuit of art and architecture.

Although, Aurangzeb commissioned the construction of **Bibi-ka-Maqbara** in memory of his wife Begum Rabia-ud-Daurani. It is situated in **Aurangabad** and is described as a poor imitation of Taj Mahal.

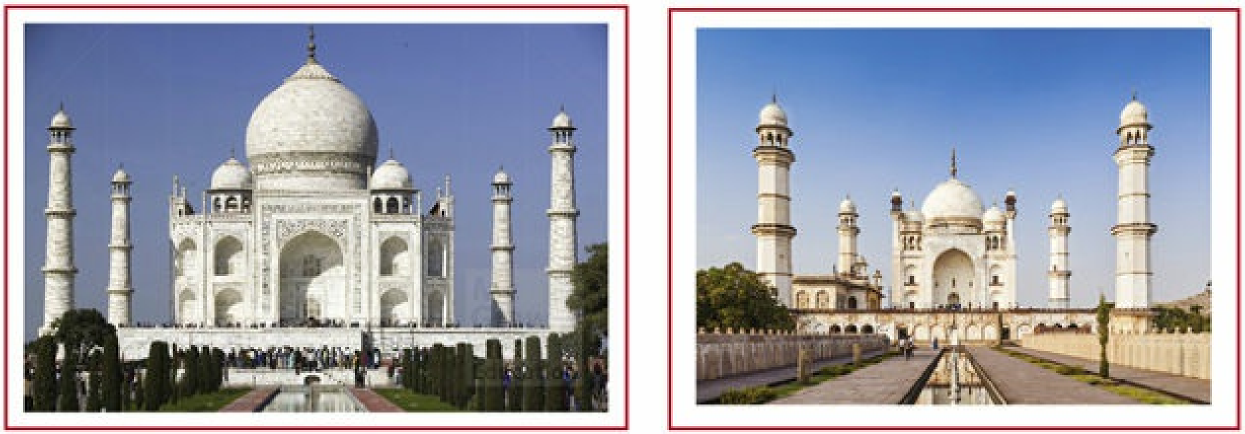


Fig. 1.49: *A comparison of Taj Mahal (left) and Bibi-ka-Maqbara (right)*

During the Mughal period, two other styles of architecture developed in the region of Rajasthan and Punjab.

Rajput Style

The Rajput constructions of the period were also influenced by the Mughal style, but were unique in size and scope of their constructions. They generally undertook the building of imposing palaces and forts. Some of the unique features of Rajput architecture are as follows:

- They used the concept of **hanging balcony (jharokha)**, which were constructed in all shapes and sizes.
- The cornices were built in the shape of an *arch* such that the shadow took the shape of a bow.

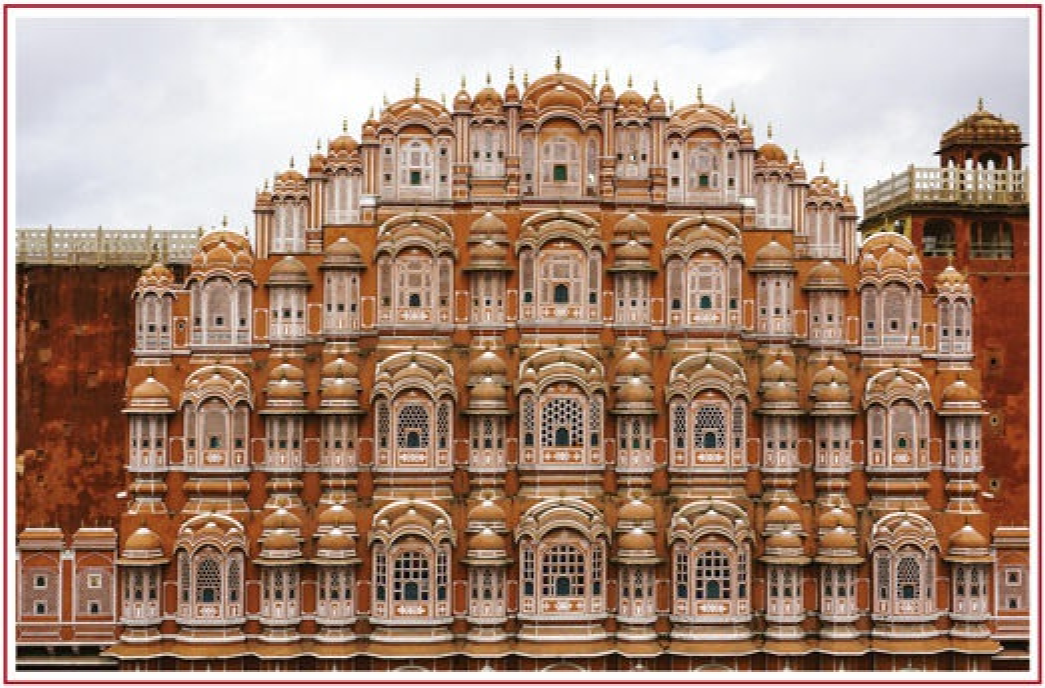


Fig. 1.50: *Hawa Mahal, Jaipur with hanging balconies*

Sikh Style

Sikh style of architecture developed in the region of modern day Punjab. It was heavily influenced by Mughal style and Rajput style of architecture. Some of the features of Sikh school are:

- Use of *multiple Chhatris* or kiosks on the top of the construction.
- Use of *shallow cornices* and onion dome.
- The buildings had *fluted domes*, which were generally covered with brass and copper guilds for decoration and support.
- The arches were decorated by the use of numerous foliations.

  Example: Shri Harmandir Sahib or Golden temple (constructed during in 16th–17th century).

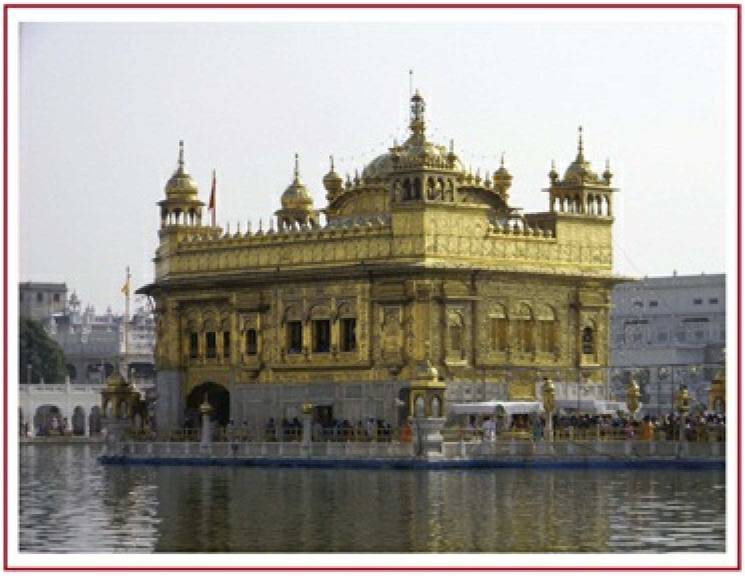


Fig. 1.51: *Harmandir Sahib, Amritsar*

Awadh Architecture

- *They mainly revolve around Lucknow and were built by the Nawabs of Awadh during 18th-19th century AD.*
- *It attempted to preserve mughal traditions along with experimenting with variety of materials and innovative ideas.*
- *They built religious as well as secular structures.*
- *These structures were made mainly using* **mortar** *(not marble or sandstone). Mortar used was a mixture of brick dust, urad daal (lentil), rice husk, tree gum, etc.*
- *Prominent structures include –*

1. **Bara Imambara, Lucknow** – *Built in 1784, it comprises Asfi mosque, Bhul-bhulaiya (the labyrinth), and a step well with running water.*
2. **Chota Imambara, Lucknow** – *Built in 1838, it serves as a mausoleum for Nawab Muhammad Ali Shah and his mother.*
3. **Rumi Darwaza** *(Turkish Gate),* **Lucknow** – *Built in 1784, it is situated between Bara & Chota Imambara and is believed to be named after Sufi mystic, Jalal ud-Din Muhammad Rumi.*

Rumi Darwaza

Architecture in Kashmir

Development of Kashmiri architecture can be broadly divided into two important phases of its political rule – early medieval Hindu phase and 14th century onwards Muslim rule. No major monuments that were made prior to 600 AD exist, except few Buddhist monuments like monastery and stupas (now in ruins) were discovered at Harwan and Ushkar.

Temples in Kashmir

The Kashmiri temple architecture has its unique features suited to local geography and are renowned for its exquisite stone carvings. Due to its location on the important trade routes, the architectural style is inspired by many foreign sources. Temple making reached a great height under the rulers of **Karkota dynasty and Utpala dynasty**.

The **main features** of Kashmir style of architecture are:

- Trefoil arches (Gandhara influence)

- Cellular layout and enclosed courtyard
- Straight-edged pyramidal roof
- Column walls (Greek influence)
- Triangular pediments (Greek influence)
- Relatively more number of steps

Martand Sun Temple

It is located in Anantnag, Kashmir and was built in 8th century AD under the aegis of **Karkota Dynasty** ruler Lalitaditya Muktapida.

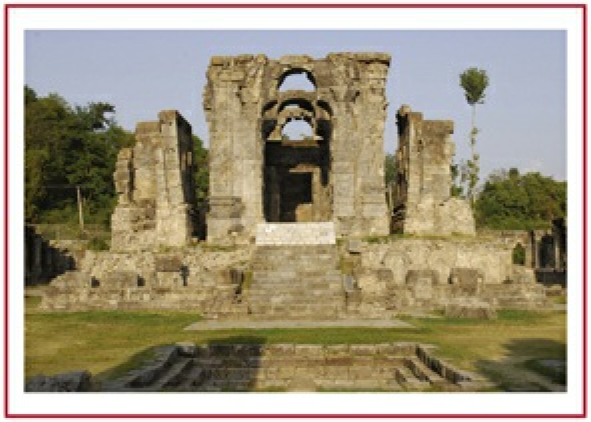


Fig. 1.52: *Martand Sun Temple*

It is considered to be a synthesis of various schools of architecture. The influences of Gandhara, Chinese and Gupta can be observed on the monuments. The complex is in a shape of courtyard, surrounded by columns. The main temple has a pyramidal top and carvings of gods like Vishnu, river goddess Ganga and Yamuna and the Sun God.

Temples at Awantipora

There are two temples namely **Avantiswami** for Lord Vishnu and **Avantisvara** dedicated to Lord Shiva. It was built by the king Avantivarman, the first king of Utpala dynasty, in 9th century AD. The temple is inside a paved courtyard and has four shrines in its four corners. The gateway has two chambers and is carved out eloquently. Roman and Gandharan influence is clearly found.

Pandrethan Temple

It is also called Meruvardhana-swami and is dedicated to Vishnu, but Shiva images also exist. It was carved out of a single block of stone and has exquisite carvings on its walls. It was made in early 10th century AD and is located near Srinagar. It has domed roof and arches.

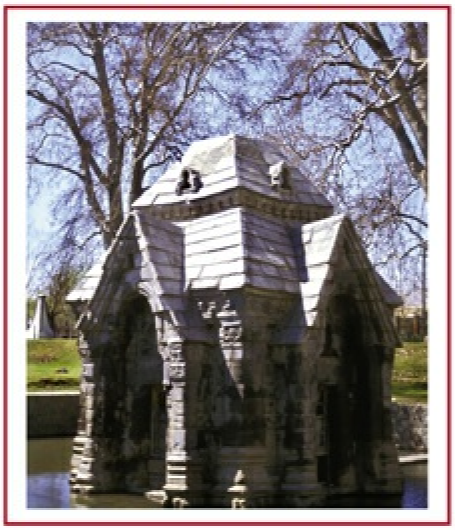


Fig. 1.53: *Pandrethan Temple, Kashmir.*

Mamleshwar Shiva temple

It is located in Pahalgam and was built in around 400 AD. It finds mention in the classic Sanskrit text Rajatarangini.

Monuments in Paraspore

It is located in modern-day Paraspore. It was built by Lalitaditya Muktapida who made Parihaspora his capital. It has temples dedicated to Lord Vishnu and Lord Parihaskesana. It also had few Buddhist structures.

Architectural Development under Islamic Rule

Establishment of Muslim rule led to a blend of existing Kashmiri style and Islamic sensibilities. The monuments were mostly square in shape. The mosques were made of wood, brick and stone masonry. There is an absence of cloisters and domes, instead multi-levelled sloping roofs and tall spires are found.

Jamia Masjid, Srinagar

The iconic mosque was constructed in 14th–15th century. It has a large courtyard and has 370 wooden pillars. Curved dome is notably absent following the Kashmiri style of architecture.

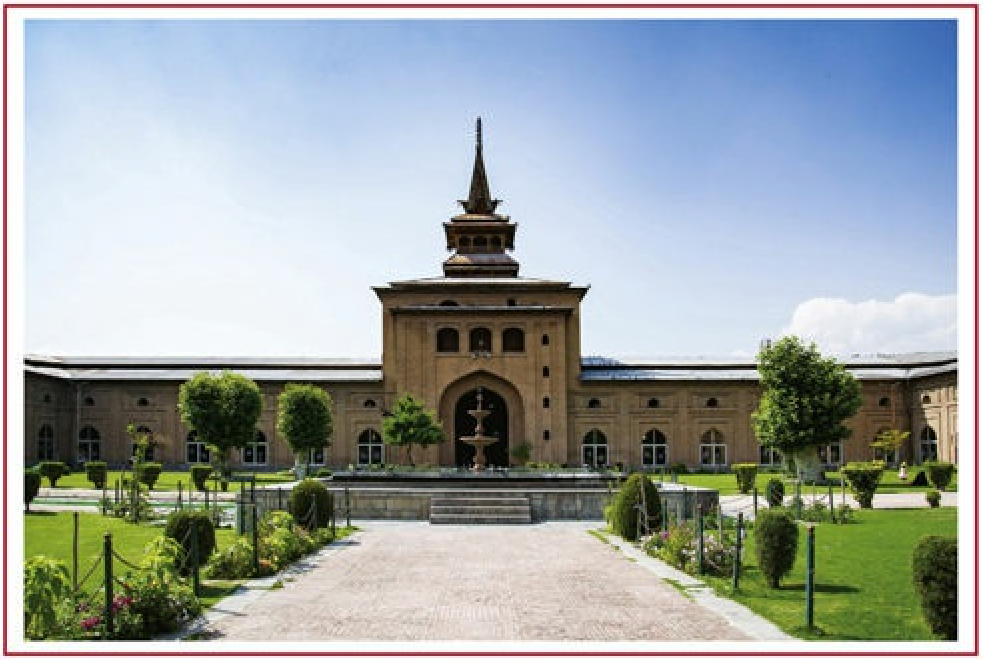


Fig. 1.54: *Jamia Masjid, Srinagar.*

Aali Masjid, Srinagar

It was built in 15th century by Shahmiri king, Sultan Hassan Shah. It is the second largest mosque is Kashmir Valley. Absence of dome is seen in this monument made of timber and stone. The building has a pyramidal top with arch shaped windows.

Pari Mahal

It was made by the Mughal prince Dara Shikoh in mid-17th century. It also had an observatory. It is a marvellous terraced structure situated on a hill, overlooking Dal Lake. It is near Chashme Shahi garden.

Gardens in Kashmir

The Mughal kings built a lot of gardens and were inspired by the Persian designs. They were constructed in Char Bagh style. Water streams, fountains and trees form an important part of the gardens.

- **Chashme Shahi**, built around a fresh spring in Persian style.

- **Shalimar Bagh** was made by Jahangir in 1619 AD. It was the royal residence of Emperor Jahangir during summer months. It has three terraces namely Diwan-e Aam, Diwan-e-Khas and Zenana Garden.
- **Nishat Bagh** is the largest mughal garden in the valley. It is near Dal Lake and has 12 terraces.
- Badamwari Garden in Srinagar.
- Verinag, Kokernag and Achabal Garden in Anantnag.

TEMPLES OF PARSI COMMUNITY IN INDIA

There are three major types of **fire temples** of the Parsi faith. The first is Atash Behram, ("Fire of Victory"), second is Atash Adaran, and the third is Atash Dadgah. There are eight Atash Behrams in India and more than 100 Dadgahs, mostly located in Maharashtra and Gujarat.

Atash Behram

The exterior is generally kept simple because idea is to hold a sacred fire and Yasna ceremony (prayers) rather than glorification of the faith. It has an inner sanctum where fire is kept. The structures have vents for the smoke to escape. The performance of ceremony is considered to be of the highest order and involves elaborate arrangements. They are performed by the high priests called Dasturs. Atash Behram is the **highest grade of fire** and involves gathering of **16 types** of fire.

Eight Atash Behrams (Fire Temples) in India are:

- Iranshah Atash Behram, Udvada (Gujarat), built in 18th century.
- Bhagarsath Anjuman Atash Behram in Navsari (Gujarat), built in 18th century.
- Dadiseth, Wadia, Banaji and Anjuman Atash Behram in Mumbai
- Modi and Vakil Atash Behram in Surat, built in 19th century.

Sun Temples in India

Sun has been revered since Vedic age with many hymns written for the celestial body. It is worshipped as Aditya or Surya under Hinduism. There are many rituals in practice for worshiping the deity. Many temples have also been constructed with Sun as the chief deity. Sun temples are even found in Japan, Egypt, China, etc. Some of the Rajput clans namely "Suryavanshi", worship Sun and claim themselves to be the descendants of the deity. Some of the major sun temples in India are:

- **Modhera Sun Temple, Gujarat**. It was built in 11th century.
- **Konark Sun Temple, Odisha**. It was made by Narasimhadeva I, the Eastern Ganga king in 13th century. It is in a shape of "Rath" (Chariot) with mandapa on a raised platform.
- **Brahmanya Dev Temple, Unao (Madhya Pradesh)**
- **Suryanaar Kovil, Kumbakonam (Tamil Nadu)** was built in 11th century in Dravidian style. It has shrines of sun god eight other celestial bodies, together called 'Navagraha'. It has beautiful five-layered Gopuram.
- **Suryanarayana Swamy Temple, Arasavalli (Andhra Pradesh)**. It is said to be made by a Kalinga king in 7th century. The idol is made of granite and holds a lotus.
- **Dakshinaarka Temple, Gaya (Bihar)** is said to be built by King Prataparudra of Warangal in 13th century AD. The deity is made in granite and the idol wears Persian attire like waist girdle, boots and a jacket. It has a Surya Kund (water reservoir) nearby.
- **Navalakha Temple, Ghumli (Gujarat)** was made in 11th century. It is built in Solanki and Maru-Gurjara style. It faces east and is built on a large platform.
- **Surya Pahar Temple, Goalpara (Assam)**
- **Martand Sun Temple, Kashmir**

Modern Architecture

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CONTACT FOR ADVERTISEMENT IN ABOVE CHANNLES
ADMIN1: ADMIN2:

The arrival of the European colonists coincided with the decline of the Mughal empire which started a power struggle among the Portuguese, French, Dutch, Danish and the British which culminated into British rule till 1947. However, the Europeans also brought with them a wealth of architectural styles, which can be seen in the numerous constructions they undertook.

Portugese Influence

The Portuguese brought with them the **Iberian style** of architecture. They initially built trading posts and ware houses, which were later remodelled into fortified towns along the coastlines. They also introduced the concept of **'Patio houses'** and '**Baroque style**' developed in late 16th century in Europe to express the strength of the Church. It had elaborate, detailed and theatrical design to create a dramatic effect. It involved use of contrasting colours.

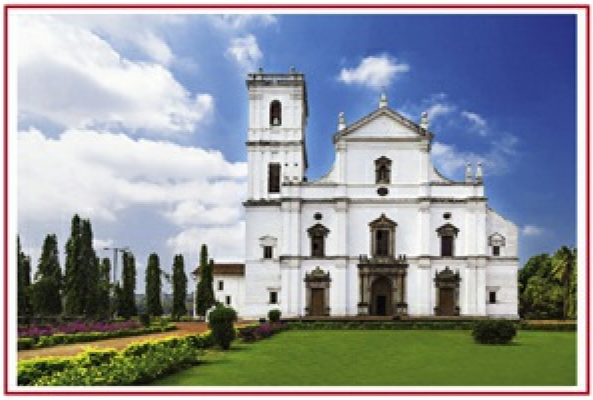


Fig. 1.55: *Se Cathedral, Goa*

Some of the notable constructions are:

- **Sé Cathedral in Goa** was completed in 1619 AD. It has been built in the Portuguese late-Gothic style. It has a large bell called "Golden Bell".
- **Basilica of Bom Jesus** (Holy Jesus), Goa. It is a World Heritage Site built in Baroque style and was completed in 1604 AD. It has the body of revered St. Francis Xavier.
- **Castella de Aguada** in Mumbai.
- **St. Paul's Church, Diu**. It is built in Baroque style and was completed in 1610 AD.

- **Diu Fort** was built in 1535 AD on the coast of Diu island. The fort has a lighthouse and canons are placed on the walls. It has three churches inside the fort complex namely: St. Thomas Church, St. Paul's Church, and Church of St. Francis of Assisi.
- **Church of St. Anne, Talaulim (Goa)**. It was completed in 1695 AD and built in Baroque style.

French Influence

The French brought the concept of urban city planning with them. The French towns of **Puducherry and Chandernagore (now Chandannagar, West Bengal)** were built using the Cartesian grid plans and scientific architectural designs. They built imposing buildings as a show of power. They also introduced the concept of **anonymous architecture** which involves simple facade without much ornamentation or design, much like modern buildings. French also developed coastal towns of **Mahe** (Kerala), **Karaikal** (Tamil Nadu) and **Yanam** (Andhra Pradesh).

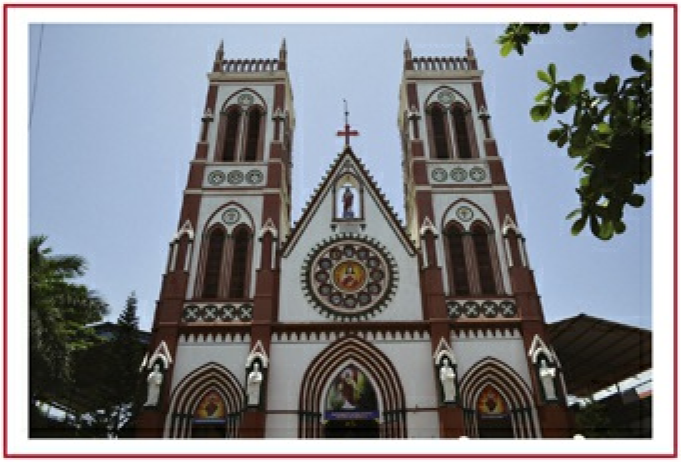


Fig. 1.56: *Church of Sacred Heart of Jesus, Puducherry*

Examples: Church of Sacred Heart of Jesus in Puducherry and the Sacred Heart Church of Chandannagar.

British Influence:

The British brought with them the **Gothic style** of architecture. It merged with the Indian architecture and resulted in the Indo-Gothic style of architecture. *Post-1911*, a new style of architecture known as the **Neo-Roman architecture** emerged.

Indo-Gothic Style

Also known as the *Victorian style, was a* unique blend of Indian, Persian and Gothic styles of architecture. Some of the features of Indo-Gothic style are:

- The constructions were *extremely large* and *elaborate* in their execution.
- The *walls were thinner* than in the Indo-Islamic constructions.
- The *arches were pointed*, unlike the curving arches of Indo-Islamic era.
- One of the unique features of the Victorian style was the use of *large windows*.
- The churches had a *crucified ground plan*.
- It adhered to advanced structural engineering standards of Britain. Steel, iron and poured concrete started being used.

Examples: Victoria Memorial in Kolkata, Gateway of India in Mumbai, etc.

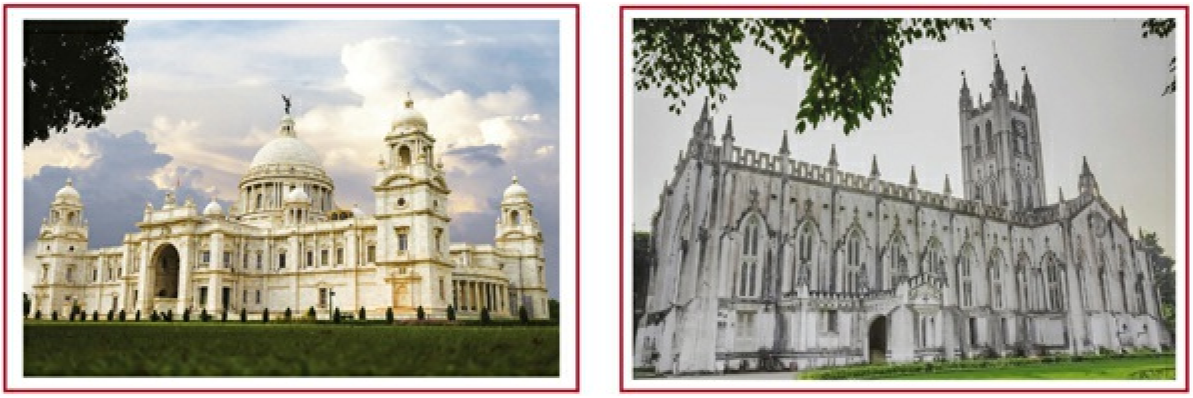


Fig. 1.57: *Victoria Memorial (left) and St. Paul's Cathedral (right), Kolkata*

Diffference between Iberian and Gothic Architecture

Basis	Iberian Architecture	Gothic Architecture
Material Used	Brick was the main material used by the Portuguese. Wood was used for roofs and stairs.	Red sandstone and coarse limestone were primarily used.

Structural Variations	The Portuguese continued with their western traditions and did not introduce any structural variations.	The British adopted Indian motifs and styles, giving rise to the Indo-Gothic style of architecture.

Neo-Roman Style

Post-1911, the constructions undertaken by the British Raj were done according to Neo-Roman style or Neo-Classical style. The architectures of New Delhi, done by Edwin Lutyens and Herbert Baker were the finest examples of this style. It has been often described as the "Rome of Hindustan". The features of this phase are:

- The constructions were anonymous and *without* any interesting features.
- It was a confluence of all styles of architecture which made the style *congested* and cramped the space of artistic expression.
- Simplicity, modernity and utility were highly compromised due to the hybrid nature of the constructions.
- There was a focus on **circular buildings**.
- There was an overuse of oriental motifs to realise western architectural designs.
- The concept of **upturned dome**, as can be seen in the top of Supreme Court and Rashtrapati Bhavan, was introduced during this phase.

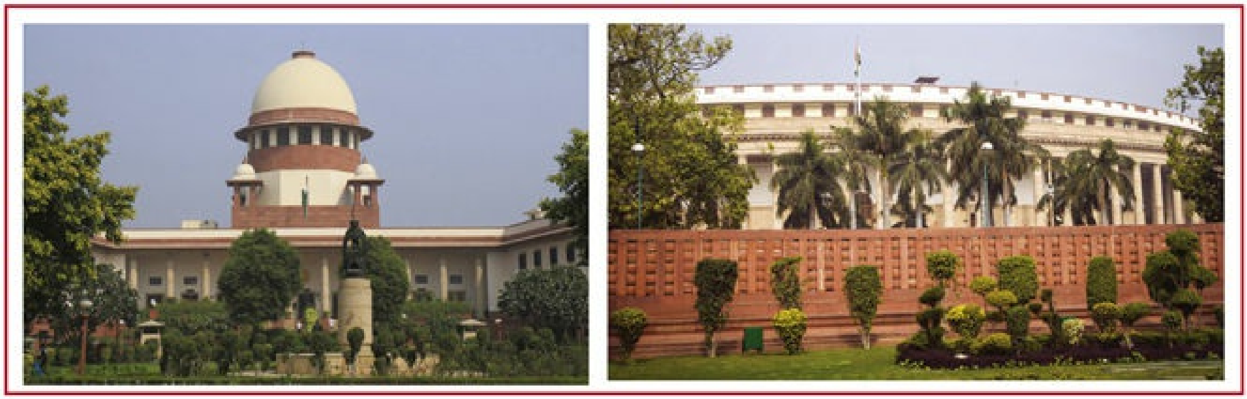


Fig. 1.58: *Supreme Court (left), and Parliament (right), Delhi*

Post-independence Architecture

After 1947, two schools of architecture emerged – the Revivalist and the Modernist. However, both the schools could not break away from the colonial hangover. This has caused a decline in the standard of the architectural traditions of India.

For example, the Punjab government hired Le Corbusier, a French architect to design the city of Chandigarh.

Laurie Baker

Known as the **“Architect of the Poor”**, Laurie Baker was responsible for the revolutionised **mass housing** concept in **Kerala**. In 2006, he was nominated for **Pritzker Prize** dubbed as Nobel Prize for architecture. Some of the features of his architectural style are:

- Construction of environment-friendly buildings by using locally available material.
- Introduced the concept of **filler slab construction** to reduce the consumption of steel and cement.
- He also laid emphasis on **ventilation** and **thermal comfort** arrangements.
- He is known as “The Conscience Keeper of Indian Architecture” and the “Gandhi of Indian Architecture”.

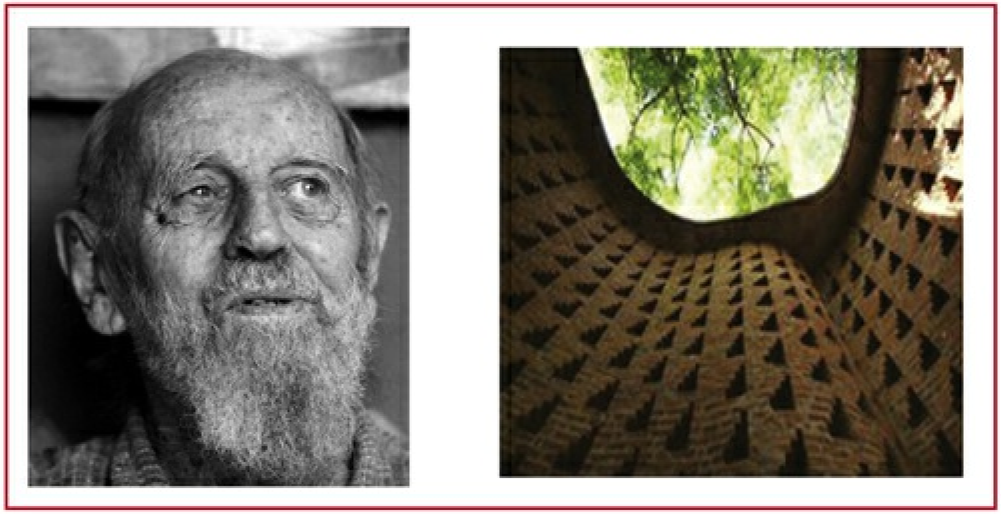


Fig. 1.59: *Mass housing project lauri baker and his*

Charles Correa

He is known for his work in urban architecture and spatial planning. He adopted modern architectural principles to local sensibilities and need. He has designed buildings like Madhya Pradesh Assembly Building, Mahatma Gandhi Memorial Museum in Ahmedabad, LIC Building in Connaught Place, New Delhi, etc. He was awarded Padma Vibhusan in 2006.

Thus, we see that from the pre-historic times, art and architecture has found a unique expression in the life and leisure of the people of India. Greeks, Arabs, Persians and Europeans – each of them had contributed in their own little way to the existing traditions and the result is the splendid potpourri of Indian art and architecture.

Previous Years' Questions of Preliminary Examination

2018

1. With reference to the cultural history of India, consider the following statements:

   1. White marble was used in making Buland Darwaza and Khankah at Fatehpur Sikri.
   2. Red sandstone and marble were used in making Bara Imambara and Rumi Darwaza at Lucknow.

   Which of the statements given above is/are correct?

   (a) 1 Only
   (b) 2 Only
   (c) Both 1 and 2
   (d) Neither 1 nor 2

2017

1. Which of the following is/are famous for **Sun Temples**?

   1. Arasavalli

2. Amarakantak
3. Omkareshwar

Select the correct answer using the code given below:

(a) 1 Only
(b) 2 and 3 Only
(c) 1 and 3 Only
(d) 1, 2 and 3

2016

3. Consider the following pairs:

Famous place	**Region**
(i) Bodhgaya	Baghelkhand
(ii) Khajuraho	Bundelkhand
(iii) Shirdi	Vidarbha
(iv) Nasik (Nashik)	Malwa
(v) Tirupati	Rayalaseema

Which of the pairs given above are correctly matched?

Codes

(a) (i), (ii) and (iv)
(b) (ii), (iii), (iv) and (v)
(c) (ii) and (v) Only
(d) (i), (iii), (iv) and (v)

4. What is/are common to the two historical places known as Ajanta and Mahabalipuram?

(i) Both were built in the same period.
(ii) Both belong to the same religious denomination.
(iii) Both have rock-cut monuments.

Select the correct answer using the code given below.

(a) (i) and (ii) Only

(b) (iii) Only

(c) (i) and (iii) Only

(d) None of the statements given above is correct

2015

5. The arrival of Babur into India led to the

(i) introduction of gunpowder in the subcontinent

(ii) introduction of the arch and dome in the region's architecture

(iii) establishment of Timurid dynasty in the region

Select the correct answer using the code given below.

(a) (i) and (ii) Only

(b) (iii) Only

(c) (i) and (iii) Only

(d) (i), (ii) and (iii)

6. With reference to the art and archaeological history of India, which one among the following was made earliest?

(a) Lingaraja Temple at Bhubaneswar

(b) Rock-cut Elephant at Dhauli

(c) Rock-cut Monuments at Mahabalipuram

(d) Varaha Image at Udayagiri Caves.

7. Consider the following pairs:

Place of Pilgrimage	**Location**
(i) Srisailam	Nallamala Hills
(ii) Omkareshwar	Satmala Hills
(iii) Pushkar	Mahadeo Hills

Which of the above pairs is/are correctly matched?

Codes

(a) (i) Only

(b) (ii) and (iii) Only

(c) (i) and (iii) Only

(d) (i), (ii) and (iii)

2014

8. With reference to Buddhist history, tradition and culture in India, which of the following pairs is/are correctly matched?

Famous Shrine	**Location**
(i) Tabo Monastery and Temple Complex	Spiti Valley
(ii) Lhotsava Lakhang Temple, Nako	Zanskar Valley
(iii) Alchi Temple Complex	Ladakh

Codes

(a) (i) Only

(b) (ii) and (iii)

(c) (i) and (iii)

(d) All of these

9. With reference to the cultural history of India, the term *Panchayatan* refers to?

(a) An assembly of village elders

(b) A religious sect

(c) A style of temple construction

(d) An administrative functionary

10. With reference to the Indian history of art and culture, which of the following pairs is/are correctly matched?

Famous Work of Sculpture	**Site**

(i) A grand image of Buddha’s Mahapariniravana with numerous celestial musicians above and the sorrowful figures of his followers below	Ajanta
(ii) A huge of *Varaha avatar* (Boar incarnation) of Vishnu as he rescues goddess earth from the deep and chaotic waters, sculpted on rock	Mt. Abu
(iii) Arjuna’s penance/Descent of Ganga sculpted on the surface of huge boulders	Mamallapuram

Codes

(a) (i) and (ii)

(b) Only (iii)

(c) (i) and (iii)

(d) All of these

11. Ibadat Khana of Fatehpur Sikri was

(a) The mosque for the use of royal family

(b) Akbar’s private chamber for prayer

(c) The hall in which Akbar held discussions with scholars of various religions

(d) The room in which the nobles belonging to different religions gathered to discuss religious affairs.

2013

12. With reference to history of Indian rock-cut architecture, consider the following statements:

(i) The caves at Badami are the oldest surviving rock-cut caves in India.

(ii) The Barabar rock-cut caves were originally made for Ajivikas by the emperor Chandragupta Maurya.

(iii) At Ellora, caves were made for different faiths.

Which of the statement(s) given above is/are correct?

(a) Only (i)

(b) (ii) and (iii)

(c) Only (iii)

(d) All of these

13. Consider the following historical places.

(i) Ajanta caves

(ii) Lepakshi temple

(iii) Sanchi stupa

Which of the above place(s) is/are also known for mural paintings?

(a) Only (i)

(b) (i) and (ii)

(c) All of these

(d) None of these

14. Which of the following characterise(s) the people of Indus Civilisation?

(i) They possessed great palaces and temples.

(ii) They worshipped both male and female deities.

(iii) They employed horse-drawn chariot for warfares.

Codes

(a) (i) and (ii)

(b) Only (ii)

(c) All of these

(d) None of these

15. Some Buddhist rock-cut caves are called Chaityas while the others are called Viharas. What is the difference between the two?

(a) Vihar is a place of worship while Chaitya is the dwelling place of the monks.

(b) Chaitya is a place of worship while Vihara is the dwelling place of monks.

(c) Chaitya is a stupa at the far end of the cave while Vihar is the hall axial to it.

(d) There is no material difference between the two.

2012

16. The Nagara, the Dravida and the Vesara are the:

(a) Three main racial groups of the Indian sub-continent

(b) Three main linguistic divisions into which the languages of India can be classified

(c) Three main styles of Indian temple architecture

(d) Three main musical gharanas prevalent in India

2011

17. Regarding the Indus Valley Civilisation, consider the following statements:

(i) It was predominantly a secular civilisation and the religious element, though present, did not dominate the scene.

(ii) During this period cotton was used for manufacturing textiles in India.

Which of the statements given above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) and (ii)

2009

18. There are only two known examples of cave painting of the Gupta period in ancient India. One of these is paintings of Ajanta Caves. Where is the other surviving example?

(a) Bagh Caves

(b) Ellora Caves

(c) Lomash Rishi Caves

(d) Nasik Caves

19. Where is the famous Virupaksha Temple located?

(a) Bhadrachalam

(b) Chidambaram

(c) Hampi

(d) Shrikalahasti

2007

20. Where is the famous Vijaya-Vittala Temple having its 56 carved pillars emitting musical notes located?

(a) Belur

(b) Bhadrachalam

(c) Hampi

(d) Srirangam

2006

21. The Allahabad pillar inscription is associated with which one of the following?

(a) Mahapadmananda

(b) Chandragupta Maurya

(c) Ashoka

(d) Samudragupta

22. The initial design and construction of which massive temple took place during the reign of Suryavarman II?

(a) Sri Mariamman Temple

(b) Angkor Vat Temple

(c) Batu Caves Temple

(d) Kamakhya Temple

23. Which of the following pairs is correctly matched?
    (a) Vikramshila University – Uttar Pradesh
    (b) Hemkund Gurudwara – Himachal Pradesh
    (c) Udaigiri Caves – Maharashtra
    (d) Amaravati Buddhist Stupa – Andhra Pradesh

24. Which one the following pairs is not correctly matched?

Monastery	**State**
(a) Dhankar Monastery	Himachal Pradesh
(b) Rumtek Monastery	Sikkim
(c) Tabo Monastery	Himachal Pradesh
(d) Kye Monastery	Arunachal Pradesh

2002

25. Match List I with List II and select the correct answer using the codes given below:

List I (ancient site)	**List II (archaeological finding)**
A. Lothal	(i) Plough field
B. Kalibangan	(ii) Dockyard
C. Dholavira	(iii) Terracotta replica of a plough
D. Banawali	(iv) An inscription comprising 10 large sized signs of the Harappan script

Codes

(a) A – (i); B – (ii); C – (iii); D – (iv)
(b) A – (ii); B – (i); C – (iv); D – (iii)

(c) A – (i); B – (ii); C – (iv); D – (iii)

(d) A – (ii); B – (i); C – (iii); D – (iv)

26. Which of the following statements is not correct?

(a) The statute of Gomateswara at Shravana-Belagola represents the last tirthankar of the Jains.

(b) India's largest Buddhist monastery is in Arunachal Pradesh.

(c) Khajuraho temples were built under Chandela kings.

(d) Hoysaleswara temple is dedicated to Shiva.

2001

27. Hoysala monuments are found in

(a) Hampi and Hospet

(b) Halebid and Belur

(c) Mysore and Bangalore

(d) Sringeri and Dharwar

28. In which of the following cities is the Lingaraja temple located?

(a) Bhubaneswar

(b) Bijapur

(c) Kolkata

(d) Shravanabelagola

29. Which of the following animals was not represented in seals and terracotta art of Harappan sculpture?

(a) Cow (b) Elephant

(c) Rhinoceros

(d) Tiger

30. Which of the following pairs is correctly matched?

(a) Harappan Civilisation – Painted Grey Ware

(b) The Kushanas – Gandhara School of Art

(c) The Mughals – Ajanta Paintings

(d) The Marathas – Pahari School of Painting

Answers

1. **(d)** Buland Darwaza at Fatehpur Sikri was made of red and buff sandstone. khanqah of Salim Chishti existed earlier at the place where Fatehpur Sikri was developed. Bara Imambara and Rumi Darwaza at Lucknow were not made using marble or red sandstone.
2. **(a)** Arasavalli in Andhra Pradesh has one of the prominent Sun temple or Suryanarayan temple. Temple at Amarkantak is dedicated to Goddess Narmada and Lord Shiva. Moreover, Omkareshwar temple on the banks of Narmada River in Madhya Pradesh is one of the 12 jyotirlingas dedicated to lord Shiva.
3. **(c)** Baghelkhand region includes the districts of Rewa, Satna, Shahdol and Sidhi of Madhya Pradesh and Singrauli and Chitrakoot of Uttar Pradesh. Shirdi does not lie in Vidarbha region. Vidarbha comprises Nagpur and Amravati division. Nasik also does not lie in Malwa region.
4. **(b)** Ajanta Caves were constructed in between 200 BC to 650 AD. Temples and other architectures at Mahabalipuram were developed by Pallavas during 7th century. Ajanta Caves are based on Buddhist theme whereas Mahabalipuram architectures have Hindu origin.
5. **(b)** In the Indian sub-continent, Gunpowder was used even prior to the reign of Babur. Moreover, Arch and Dome style was used even during the Delhi Sultanate phase (i.e., way before Babur came to India)
6. **(b)** Rock cut Elephant at Dhauli (in Odisha) was made earliest among other three and they were made during the Mauryan phase (in 3rd century BC). Rockcut monuments at Mahabalipuram were made during 7th century AD by the Pallavas. Udayagiri Caves were developed during Gupta period in 5th century AD.
7. **(a)** Pushkar is located on the western side of Aravalli hills. Omkareshwar is situated on the mainland (not hills) in the Khandwa district of Madhya Pradesh.

8. **(c)** Lhotsava Lhakhang temple is located in Kinnaur district of Himachal Pradesh.

9. **(c)** Panchayatan is a style of temple construction where there are four shrines at the four corners and the main shrine is in the centre of the podium, which comprises their base.

10. **(c)** Temples to the Varaha avatar of Lord Vishnu is found in Udayagiri caves, Madhya Pradesh.

11. **(c)** Ibadat Khana at Fatehpur Sikri is a place where Akbar held discussions with scholars of various religions. It was originally built as a debating house open only to sunni muslims.

12. **(c)** Badami caves are not the oldest caves in India, but caves at Barabar are the oldest surviving example. Moreover, the Barabar caves date back to 3rd century BC and belong to the period of Ashoka and his grandson Dasharatha.

13. **(b)** The Sanchi stupa does not have mural painitings.

14. **(b)** The concept of temple flourished during Gupta age in 4th century AD. Under Harappan Civilisation, both male and female deities were worshipped. However, evidences of horse drawn chariots have not been found. Horse remains though have been found at Surkotada, but are very rare in Indus Valley Civilisation.

15. **(b)** Chaitya is a place of worship in the form of an assembly hall inside the cave whereas Viharas are the resident places for Buddhist monks.

16. **(c)** Nagara, Dravida and Vesara are the styles of temple architecture in various regions of India. They have been widely discussed in the chapter.

17. **(c)** Harappan Civilisation was a secular civilisation with no trace of theocratic or organised religion being practiced. The textiles of cotton have been commonly found in the excavations.

18. **(a)** Bagh caves in the Dhar district of Madhya Pradesh were built by Dattaka, a Buddhist monk during 5th–7th century AD. Lomas Rishi caves and Nasik caves before the Gupta period and Ellora caves after the Gupta period.

19. **(c)** The Virupaksha temple at Hampi was built by Vijaynagara empire.

20. **(c)** The Vijaya Vittala temple having its 56 carved pillars emitting musical notes, is located at Hampi, the capital of the Vijayanagara empire.

21. **(d)** The Allahabad pillar inscription is associated with Samudragupta is a historical document of the Gupta age. Harisena there praises Samudragupta and lists the extent of empire that he built during his reign.

22. **(b)** Angkor Wat temple in Cambodia dedicated to Lord Vishnu was built in 1113-1150 by Suryavarman II. It was firstly a Hindu temple but later it went under Buddhist regime.

23. **(d)** Vikramshila monastery is in Bihar whereas Hemkund Gurudwara is in Uttarakhand. Udayagiri and Khandagiri caves are in Odisha. One Udayagiri cave is also in Madhya Pradesh.

24. **(d)** Kye monastery is situated in Himachal Pradesh, north of Kaza.

25. **(b)** A dockyard at Lothal and a ploughed field mark at Kalibangan have been found. An inscription comprising 10 large sized signs was found in Dholavira which is thought to be advertisement board of the shop. At Banawali, terracotta replica of a plough has been found in excavation.

26. **(a)** The statue of Gomateshwara at Shravanabelagola in Karnataka represents the son of the first Tirthankara Rishabhanath.

27. **(b)** Hoysala temples are found in Halebidu and Belur in Karnataka. Halebidu was the capital of Hoysalas at the later stage, initially being Belur.

28. **(a)** Lingraja temple is situated in Bhubaneswar and is dedicated to Lord Shiva and made by the Kalinga dynasty.

29. **(a)** Cow was missing in the seals of the Harappan Civilisation.

30. **(b)** The Gandhara school of sculpture was patronised by the Kushan rulers. Red and black pottery was famous during Harappan Civilisation and the Ajanta paintings were made during the Gupta period. Painted grey ware was during the vedic period. Pahari paintings belong to Mughal and post-Mughal periods.

Practice Questions for Preliminary Examination

1. Consider the following IVC sites:
   - (i) Lothal - Manchester of IVC
   - (ii) Dholavira - Latest city of IVC
   - (iii) Harappa - Largest site of IVC

   Which of the above is/are correctly matched?
   - (a) Only (i)
   - (b) (i) and (ii)
   - (c) (ii) and (iii)
   - (d) (i), (ii) and (iii)
2. Which is the only IVC settlement without a Citadel?
   - (a) Surkotada
   - (b) Chanhudaro
   - (c) Ropar
   - (d) Kalibangan
3. Consider the following about Harappan Seals:
   - (i) Use of Brahmi script can be found on them.
   - (ii) They were mainly used for religious purposes.

   Which of the above statements is/are correct?
   - (a) Only (i)
   - (b) Only (ii)
   - (c) Both (i) and (ii)
   - (d) Neither (i) nor (ii)
4. Consider the following:
   - (i) Bronze Dancing Girl
   - (ii) Ganjifa cards
   - (iii) Bearded priest

(iv) Male Torso

Which of the above have been excavated from IVC sites?

(a) (i) and (ii)

(b) (i), (ii) and (iv)

(c) (ii), (iii) and (iv)

(d) (i), (ii), (iv) and (v)

5. Consider the following animals:

(i) Lion

(ii) Tiger

(iii) Horse

(iv) Elephant

(v) Bull

Which of the above can be found on the National Emblem of India?

(a) (i), (ii), (iii) and (v)

(b) (i), (ii), (iii) and (iv)

(c) (i), (iii), (iv), and (v)

(d) (i), (ii), (iii), (iv), and (v)

6. Consider the following statements-

(i) Hathigumpha inscriptions belong to Udayagiri caves of Vidisha.

(ii) These inscriptions were written in Prakrit script.

Which of the above statement(s) is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

7. Consider the following statements about schools of sculpture:

(i) Gandhara School was indigenous and was not influenced by external cultures.

(ii) There was extensive use of spotted red sandstone under Mathura School. Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

8. This mudra was exhibited by Buddha while preaching his first sermon at Sarnath and it involves both hands. It is -

(a) Anjali Mudra

(b) Vajra Mudra

(c) Varada Mudra

(d) Dharmachakra Mudra

9. "**Ravana Shaking Mount Kailasha**" is one of the masterpieces of Indian Sculpture found at-

(a) Ajanta Caves

(b) Ellora Caves

(c) Sittanavasal Caves

(d) Udayagiri and Khandagiri Caves

10. This Copper Plate Inscription belongs to pre-Ashokan times, mentions about **famine- relief efforts** of Mauryan Kingdom and it is written in Brahmi script. It is-

(a) Rummindei

(b) Maski

(c) Sohgaura

(d) Hathigumpha

11. Consider the following statements about Khajuraho style of temple architecture:

(i) Both Hindu and Jain temples can be found under Khajuraho School.

(ii) Exterior walls of temples are lavishly decorated whereas interior walls are plain. Which of the above is/are incorrect?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

12. Consider the following personalities:

(i) Chanakya
(ii) Charak
(iii) Panini
(iv) Jivaka

Which of the above were associated with Takshashila University of Ancient India?

(a) Only (i)
(b) (ii) and (iii)
(c) (i), (ii) and (iii)
(d) (i), (ii), (iii) and (iv)

13. Which of the following temple is specially associated with Hijra community in India?

(a) Navagraha temple, Assam
(b) Varaha Lakshmi Narasimha temple, Andhra Pradesh
(c) Bahuchara Mata temple, Gujarat
(d) Baba Balak Nath temple, Himachal Pradesh

14. Stellate Plan is a prominent feature of:

(a) Nagara School of architecture
(b) Dravidian School of architecture
(c) Vesara School of architecture
(d) Nayaka School of architecture

15. Which of the following is not a Jyotirlinga?

(a) Kedarnath
(b) Badrinath

(c) Somnath

(d) Grishneshwar

Answers

1. (b)
2. (b)
3. (d)
4. (d)
5. (c)
6. (d)
7. (b)
8. (d)
9. (b)
10. (c)
11. (b)
12. (d)
13. (c)
14. (c)
15. (b)

Previous Years' Questions of Main Examination

2017

1. In the context of the diversity of India, can it be said that the **regions form cultural units** rather than the States? Give reasons with examples for your view point. (10 marks)

2016

2. Early Buddhist Stupa-art, while depicting folk motifs and narratives successfully expounds Buddhist ideals. Elucidate.

2015

3. The ancient civilisation in Indian sub-continent differed from those of Egypt, Mesopotamia and Greece in that its culture and traditions have been preserved without a breakdown to the present day. Comment.
4. Mesolithic rock cut architecture of India not only reflects the cultural life of the times but also a fine aesthetic sense comparable to modern painting. Critically evaluate this comment.

2014

5. To what extent has the urban planning and culture of the Indus Valley Civilisation provided inputs to the present day urbanisation?
6. Gandhara sculpture owed as much to the Romans as to the Greeks. Explain.

2013

7. Chola architecture represents a high watermark in the evolution of temple architecture. Discuss.

2012

8. Why is Laurie Baker called "The Conscience Keeper of Indian Architecture"?

2011

9. What are the major different styles of unglazed pottery making in India?

2007

10. Write about Gandhara Art.

2003

11. Write about Sarnath Pillar.

2000

12. Write about Gandhara School of Art.

1999

13. Write about Chola Architecture.

1996

14. Write about the chief features of the town planning in Indus Valley Civilisation?

1995

15. Write about Dravidian Architecture.

1993

16. Write about Mathura School of Art.
17. Write about Mughal architecture at Fatehpur Sikri.

1991

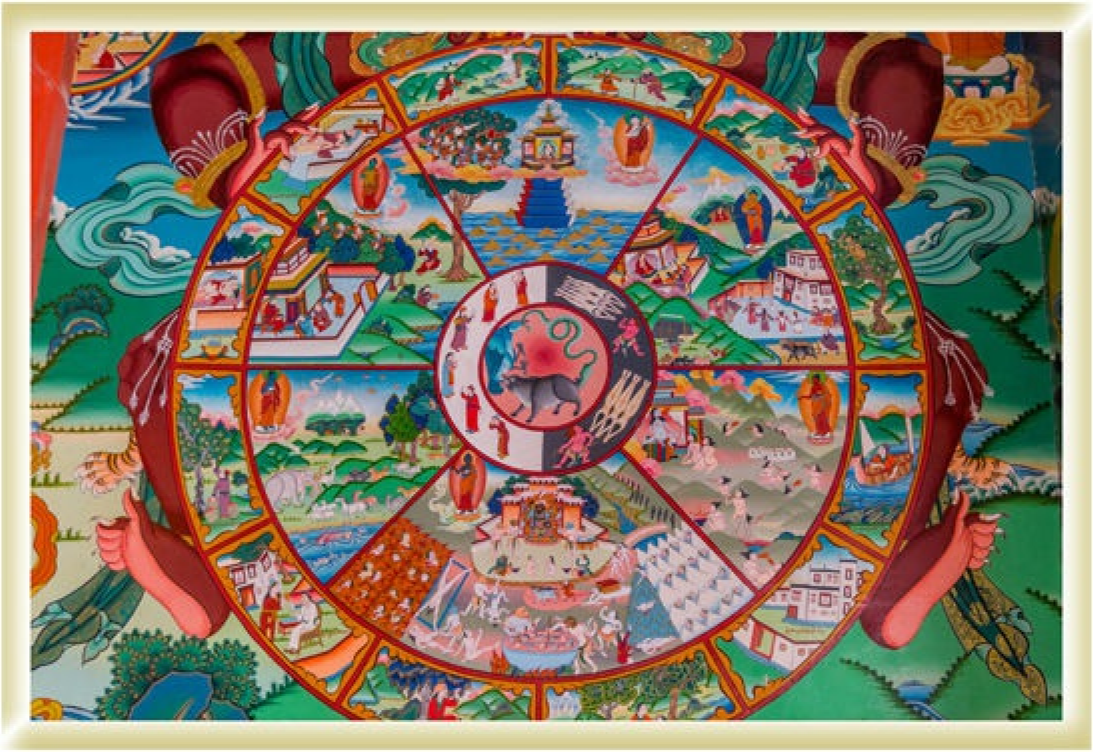
18. Write about Chandela School of Architecture.

1989

19. Write about Nagara Style of Architecture.

Practice Questions for Main Examination

1. Town planning of IVC can be compared with the present day towns and cities. Elucidate.
2. Architecture, with the arrival of Mughals, saw a pragmatic shift both in style as well as theme. Critically examine.
3. Laurie Baker is popularly known as the Architect of the poor. Explain with reasons.
4. Influence of Indian temple architecture can be found in other parts of the World. Do you agree?
5. Architecture built during ancient times were much advanced both in terms of strength as well as for intricate carvings, as compared to the Modern Indian architecture. Critically examine the statement.



2

INDIAN PAINTINGS

INTRODUCTION

India has a long tradition of artistic excellence and painting is one of the major medium that has been used to express it. There are several evidences suggesting that painting flourished in India since ancient times. Archaeologists have found wall paintings in parts of India, which suggest that even the early historic man in India was engaged in activities of art and leisure.

The history of painting can be traced through the ancient and medieval period where the books were illustrated with paintings. Then came the miniature style that dominated the Mughal and Rajput courts. With the coming of the Europeans, the art of painting and engraving took a western turn. Modern painters experimented with styles, colours and designs. Many Indian painters have gained worldwide recognition and are winning prizes and accolades for their vision.

PRINCIPLES OF PAINTING

The history of paintings can be known from **primitive rock paintings** of *Bhimbetaka*, *Mirzapur* and *Panchmarhi*. They were followed by the **painted pottery** of the Indus Valley Civilisation, but the real beginning of the art of painting begun from the Gupta Age. In the 3rd century AD, **Vatsyayana in his book *Kamasutra*** enumerated about six main principles/limbs or ***Shadanga*** of paintings. They are:

Variety of form	**Rupabheda**
Proportion of the object or subject	**Pramanam**
Creation of luster and gleam with the colours	**Bhava**

Immersion of emotions	**Lavanya Yojanam**
Portrayal of likeliness of the subject	**Sadrisyam**
Mixing of colours to resemble the effects of modelling	**Varnikabhanga**

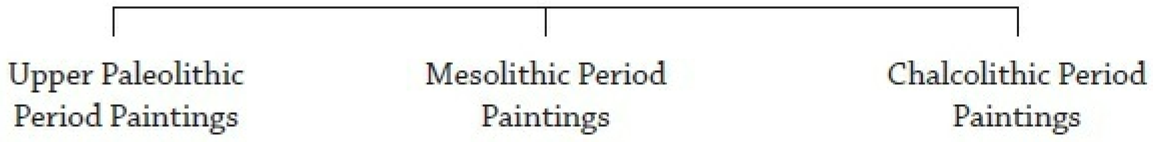
There are numerous references to art of painting in the Brahmanical and Buddhist literature, for example, the representation of the myths and lore **on textiles** is known as **Lepya Chitra**. References to the art of **Lekhya Chitra** can also be seen, which has line drawings and sketches. Other types are **Dhuli Chitra**, **Pata Chitra**, etc.

The play, *Mudrarakshasa* by Vishakhadutta, also facilitated the reader by mentioning the name of various paintings or ***patas***, which are important to understand the different style of paintings and to observe all the principles of paintings. Some of the styles were:

Styles of Paintings	**Major features**
Cauka Pitaka	Isolated framed drawings
Dighala Pitaka	Long scrolls of paintings
Yama Pitaka	Isolated paintings

PRE-HISTORIC PAINTINGS

The pre-historic paintings were generally executed on rocks and these rock engravings were called **Petroglyphs**. The **first set** of pre-historic paintings were discovered in **Bhimbetka** caves in Madhya Pradesh. There are **three major phases** of pre-historic paintings:


Upper Paleolithic Period Paintings
Mesolithic Period Paintings
Chalcolithic Period Paintings

Upper Paleolithic Period (40,000-10,000 BC)

The walls of the rock shelter caves were made of quartzite hence using minerals for pigments. One of the most common mineral was **ochre or geru** mixed with lime and water. To widen their palette, different minerals were used to make colours like red, white, yellow and green which widened their palette. The white, dark red and green were used to depict large animals like bison, elephant, rhino, tigers, etc. For the **human figurines**, **red** was used for hunters and the **green mostly for dancers**.

Mesolithic Period (10,000-4000 BC)

This period mainly saw the **use of red colour**. In comparison to the Upper Paleolithic Period, the size of the paintings became **smaller** during this period. One of the most common scenes depicted in these paintings is of **group hunting** and several other paintings depict grazing activity and riding scenes.

Chalcolithic Period

This period saw an increase in the number of paintings using **green** and **yellow colour**. Most of the paintings seen depict **battle scenes**. There are many paintings of **men riding horses** and **elephants**. Some of them even **carry bow and arrow** which might indicate preparedness for skirmishes.

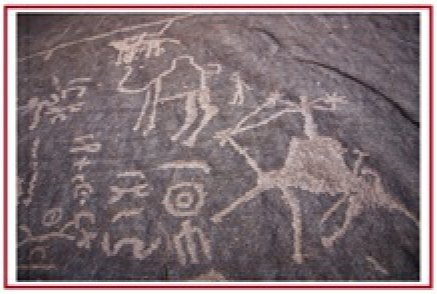


Fig. 2.1 : *Pre-historic Paintings*

Paintings and samples of writing in the Ashokan and Gupta **Brahmi scripts** ascertain that these cave sites were inhabited in the late historical periods.

The other set of paintings from this period are at **Narsinghgarh** in Madhya Pradesh. They have paintings to show skins of spotted deer left for drying that provides credence to the theory that the **art of tanning skins** was perfected by man for providing shelter and clothing. Other paintings from this period also have depictions of musical instruments like the harp. Some of the paintings have complex geometrical shapes like the spiral, rhomboid and circle.

Jogimara Caves in the Ramgarh hills in Surguja district of Chhattisgarh houses some of the paintings from the later period. These are dated to be painted around **1000 BC**. Chhattisgarh is also home to the variety of caves in the district of Kanker like the shelter of Udkuda, Garagodi, Khairkheda, Gotitola, Kulgaon, etc. These shelters depict the human figurines, animals, palm prints, bullock carts, etc. which show a higher and sedentary type of living.

Similar paintings can be found in **Ghodsar** and **Kohabaur rock art sites** in the district of Korea. Another interesting site is in **Chitwa Dongri** (Durg district) where a **chinese figure riding a donkey**, pictures of dragons and agricultural sceneries can be found. Several interesting rock paintings have also been found in Limdariha in Bastar district and Oogdi, Sitalekhni in Surguja district. In Odisha, **Gudahandi Rock Shelter** and **Yogimatha Rock Shelter** are also prominent examples of early cave paintings.

BHIMBETKA ROCK PAINTINGS

It is located in South of Bhopal in Vidhyan ranges of **Madhya Pradesh**. The rock shelters have more than 500 rock paintings.

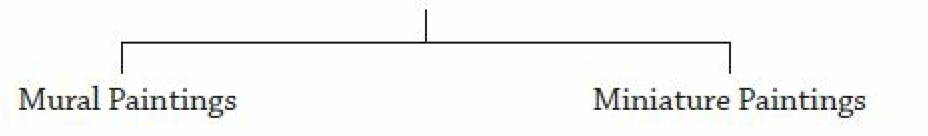
It was declared a **UNESCO World Heritage Site** in 2003.

The oldest paintings are estimated to be 30,000 years old and have survived due to its location deep inside the caves. There is a marked continuity in the occupancy of caves from 100,000 BC to 1000 AD with many paintings being painted on top of another. The paintings at Bhimbetka belong to Upper Paleolithic, Mesolithic, Chalcolithic, early historic and even medieval period. However, most of the paintings belong to the Mesolithic age.

The paintings generally portray **every-day life** of pre-historic men often in stick-like human figures. Various **animals** like elephant, bison, deer, peacock and snake are depicted. The paintings also show **hunting** scenes and **war scenes** with men carrying weapons like bows, arrows, spears, shields and swords. Some paintings also have simple **geometric** designs and symbols. The other themes of the paintings are dancing, playing music, animal fighting, honey collection, etc.

Social life is well-depicted with presence of children playing, women making food, community dancing, etc. Various colours like red ochre, purple, brown, white, yellow and green are used. Colours were obtained from natural resources, for example, Haematite ores were used for red colour.

CLASSIFICATION OF INDIAN PAINTINGS



Mural Paintings in India

The work on the **walls** or a solid structure are referred to as *Murals*. These have existed in India since ancient times and can be dated between **10th century BC** and **10th century AD**.

The evidence of such paintings can be found at several locations in India. The beauty and the exquisiteness of mural paintings can be seen in places like *Ajanta*, *Armamalai Cave*, *Ravan Chhaya Rock Shelter*, *Bagh Caves*, *Sittanavasal Caves* and *Kailasha* Temple in Ellora. Most of the mural paintings are either in natural caves or in rockcut chambers. The paintings follow a theme, the most common being **Hindu**, **Buddhist** and **Jain**. Apart from this, mural paintings were also made to adorn any mundane premise. An example of such a work can be seen in the **ancient theatre room** in **Jogimara Caves**.

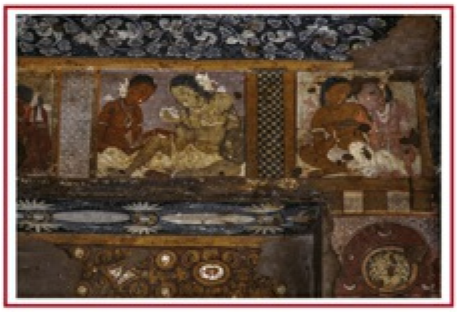


Fig. 2.2 : *Mural Paintings*

Ajanta Cave Paintings

One of the oldest surviving murals of Indian sub-continent, Ajanta caves were carved between **2nd century BC** to **5th century AD** out of volcanic rocks. It consists of a set of **29 caves**, carved in a horse-shoe shape. These Buddhist caves are quite popular for their exquisite mural paintings. Murals in Cave no. 9 and 10 belong to the *Shunga* period, while the rest belong to the Gupta period. The paintings in Cave no. 1 and 2 are the most recent of the caves in Ajanta.

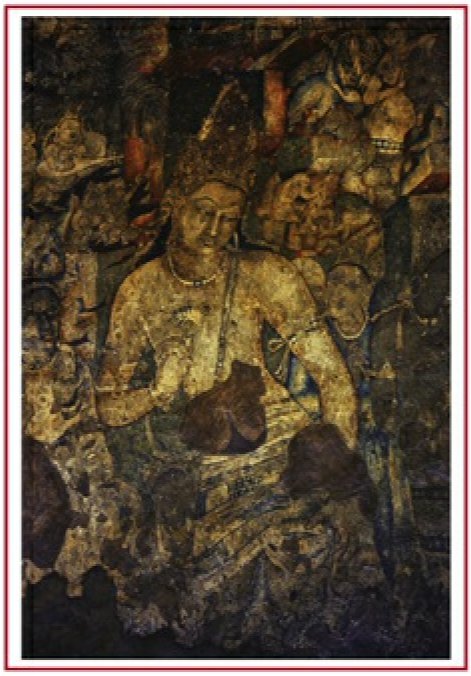


Fig. 2.3 : *Mural of Padmapani in Ajanta Cave.*

The walls of the caves have both **murals** and **fresco paintings** (painted on wet plaster). They use **tempera style**, i.e. use of pigments. The paintings portray human values and social fabric along with styles, costumes and ornaments of that period. The emotions are expressed through hand gestures. The unique feature of the paintings is that **each female figure** has a **unique hairstyle**. Even animals and birds are shown with **emotions**. The common themes of these paintings range from **Jataka stories** to life of **Buddha** to elaborate decorative patterns of flora and fauna. Graceful poses of humans and animals adorn the walls of the caves. The medium of painting was vegetable and mineral dyes. The **outline of the figures is in red ochre**, with contours of brown, black or deep red.

Some important paintings at Ajanta are:

- Scenes from the **Jataka stories** of the Buddha's former lives as a Bodhisattva, the life of Gautam Buddha, etc.
- Paintings of various Bodhisattvas in tribhanga pose in Cave No. 1: **Vajrapani** (protector and guide, a symbol of Buddha's power), **Manjusri** (manifestation of Buddha's wisdom) and **Padmapani (Avalokitesvara)** (symbol of Buddha's compassion).
- The **Dying Princess** in Cave No. 16.
- Scene of **Shibi Jataka**, where King Shibi offered his own flesh to save the pigeon.
- Scene of **Matri-Poshaka Jataka** where the ungrateful person saved by an **elephant**, gives out his whereabouts to the king.

JATAKA STORIES

The Jataka tales relate to the **previous births of Gautam Buddha in both human and animal form**. The future Buddha may appear as a king, an outcast, a god, an elephant—but, in whatever form, he exhibits some virtue that the tale thereby inculcates. Famous Jataka tales include:

- The Ass in the Lion's Skin (Sihacamma Jataka)
- The Cock and the Cat (Kukkuta Jataka)
- The Foolish, Timid Rabbit (Daddabha Jataka)
- The Jackal the Crow (Jambu-Khadaka Jataka)
- The Lion and the Woodpecker (Javasakuna Jataka)
- The Ox who envied the Pig (Munika-Jataka)
- The Swan with Golden Feathers (Suvannaharnsa Jataka)
- King Shibi (Shibi-Jataka)
- The Turtle who couldn't stop talking (Kacchapa Jataka)

Ellora Cave Paintings

The mural paintings at Ellora caves are found in five caves, mostly limited to Cave No. 16, i.e., **Kailasha Temple**. These murals were done in two phases. The first phase paintings were done during the carving of the caves, while the second phase ones were done several centuries later. The earlier paintings show Vishnu with his consort Lakshmi borne through the clouds by Garuda, the celestial bird. The later paintings, made in *Gujarati* style, depict procession of *Shaiva* holy men. The paintings are related to all three religoins (Buddhism, Jainism and Hinduism). Ellora Cave paintings are **newer as compared to Ajanta Cave paintings**.

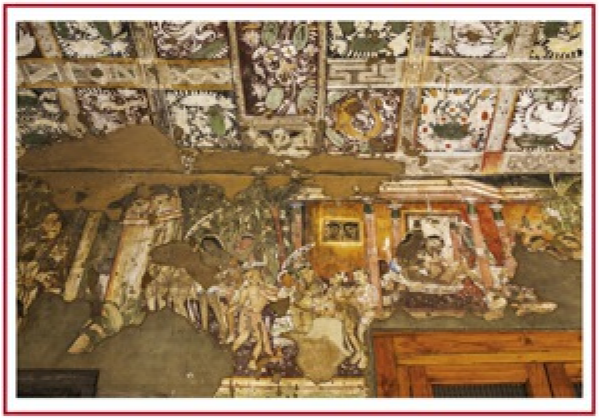


Fig. 2.4 : *Ellora Cave Paintings*

Some **prominent** Ellora cave paintings are:

- Images of Goddess Lakshmi and Lord Vishnu
- Images of Lord Shiva with his followers.
- Beautiful and gracious Apsaras.

Bagh Cave Paintings

Representing an extension to the Ajanta school, Bagh caves in Madhya Pradesh with their exquisite work rank quite **close to the actual Ajanta caves** in terms of their design, execution and decoration. The main difference is that the figures are more tightly modeled, have stronger outline, and are more earthly and human.

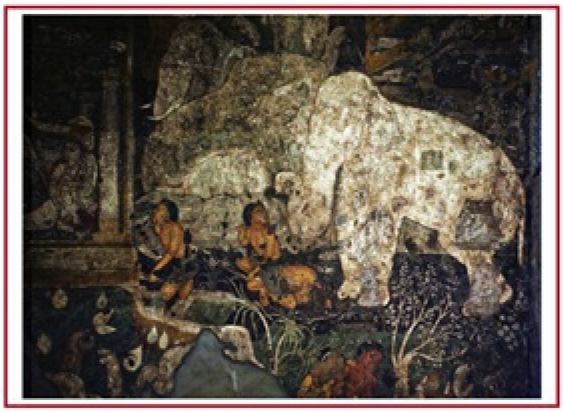


Fig. 2.5: *Bagh Cave Paintings*

Cave No. 4, known as *Rang Mahal*, has beautiful murals on the walls depicting Buddhist **Jataka tales**, just like those in Ajanta. Although scanty and decayed now, these paintings depict religious themes in the light of contemporary lifestyle of people, thus are more **secular** in nature.

Armamalai Cave Paintings

Situated in Vellore district of **Tamil Nadu**, these natural caves were converted into **Jain** temple in 8th century. Unbaked mud structures are located within the cave, which acted like the place of rest for Jain saints. The beautiful colourful paintings on the walls and roof depict the tales of ***Astathik Palakas*** (deities protecting eight corners) and Jainism.

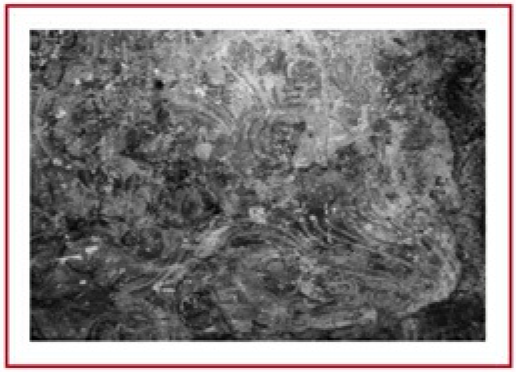


Fig. 2.6 : *Armamalai Cave Paintings*

Sittanavasal Cave (Arivar Koil) Paintings

Dated from 1st century BC to 10th century AD, and located in **Tamil Nadu**, these famous rock-cut cave temples are known for the paintings based on

Jainism. These murals have close resemblance to Bagh and Ajanta paintings. The paintings are not only on the **walls** but also on the **ceiling** and **pillars**. The paintings are with the theme of Jain Samavasarana (Preaching hall).

Some scholars believe that these caves belong to the **Pallava period**, when King *Mahendravarman* I excavated the temple, while others attribute them to when **Pandya ruler** renovated the shrine in the 7th century. The medium used for painting was vegetable and mineral dyes, and was done by putting colours on surface of thin wet lime plaster. The common colours included yellow, green, orange, blue, black and white.

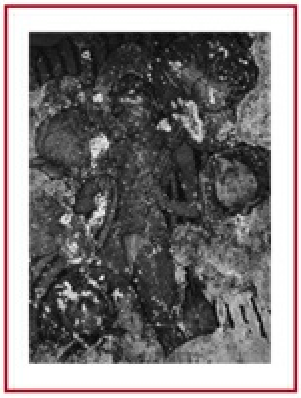


Fig. 2.7 : *Sittanavasal Cave Paintings*

The central element of the paintings in Sittanavasal is **a pond with lotuses**. Flowers in this pond are collected by monks and there are ducks, swans, fishes and animals. lis scene shows **Samavasarana** - an important scene of Jain religion. Samavasarana is a special, beautiful audience hall where Tirthankaras delivered sermons after they reached realisation (kevala-jnana). Bulls, elephants, apsaras and gods gathered in this audience hall to witness this grand scene.

Ravan Chhaya Rock Shelter

Located in the Keonjhar district of **Odisha**, these ancient fresco paintings on a rock shelter are in the shape of half-opened umbrella. It is believed that this shelter acted like the **royal hunting lodge**. The most noticeable painting is that of a **royal procession** that dates back to **7th century AD**. The remains of *Chola* period paintings, belonging to 11th century are also of importance.

Lepakshi Temple Paintings

Located in the Anantapur district of **Andhra Pradesh**, these mural paintings were executed on **Veerabhadra temple walls** at **Lepakshi** in 16th century. Made during the Vijayanagara period, they follow a religious theme based on Ramayana, Mahabharata and incarnations of Vishnu. The paintings show a **complete absence of primary colours**, especially blue. They depict a **decline** in painting in terms of **quality**. The forms, figures and details of their costumes are **outlined** with **black colour**.

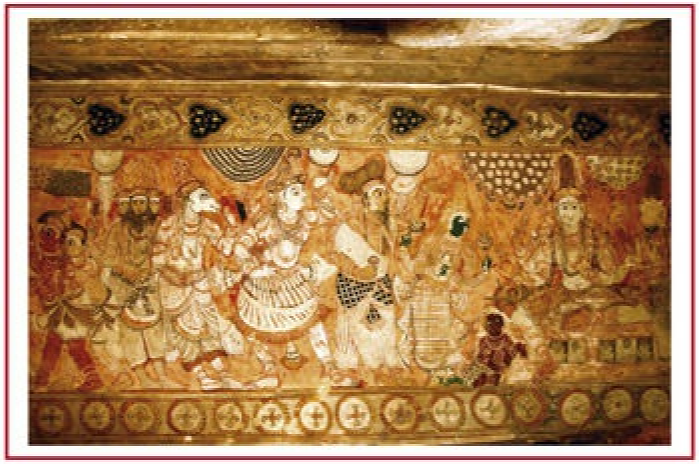


Fig. 2.8: *Lepakshi Painting*

Jogimara Cave Paintings

It is an artificially carved out cave located in **Surguja district of Chattisgarh**. It is dated back around 1000-300 BC and has few paintings and inscriptions of a love story in **Brahmi script**. The cave is said to be an attachment to amphitheatre and the paintings were made to decorate the room. Paintings are of dancing couples, of animals like elephant and fish. The paintings have a distinct red outline. Other colours like white, yellow and black were also used. **Rock-cut theatre of Sitabenga** is also located nearby.

MURALS AT BADAMI CAVE TEMPLES, KARNATAKA

Though the Badami Cave Temples are famous for its sculptures, there are beautiful paintings too. Murals at Badami caves having lost their original grandeur and charm, still offer a glimpse into the artistic capabilities of people of that era. They are **one of the earliest surviving Hindu**

paintings. The murals belonging to 6th-7th century AD are of different subjects and resemble the tradition of Ajanta and Bagh. The human subjects have a graceful and compassionate look in them and have big, half-closed eyes with protruding lips. Paintings of Chalukyan kings, Jain saints giving up worldly life, Shiva and Parvati, Puranic events and deities are depicted. Cave No. 3 still is adorned with beautiful ancient mural showing **fourarmed Brahma** on his swan.

Miniature Paintings in India

The word 'miniature' is derived from the Latin word 'Minium', which means **red lead paint**. This paint was often used in the **illuminated manuscripts** during the Renaissance period. It is generally confused with the word minimum, which would mean that they were small in size. Miniatures are **small** and **detailed** paintings. The Indian sub-continent has long tradition of these miniature paintings and many related schools developed that have difference in composition and perspective.

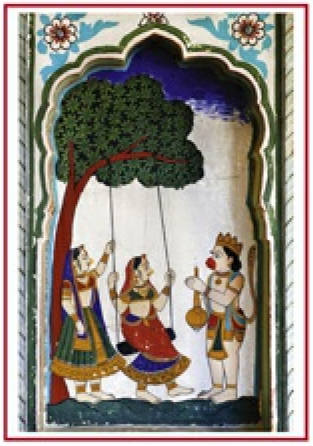


Fig. 2.9 : *Miniature Painting*

Technique of Miniature Painting

There are several **preconditions** that are necessary to be fulfilled for making a Miniature painting.

- The painting should not be larger than **25 square inch.**

- The subject of the painting would be painted in not more than one-sixth of the actual size.

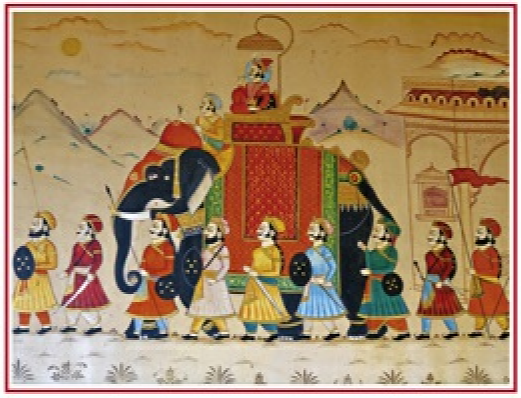


Fig. 2.10: *Miniature Painting*

For example, an adult head of 9 inches would not be than 1.5 inches.

In most of the Indian miniature paintings, the human figurine is seen with the **side profile**. They usually have **bulging eyes**, **pointed nose** and **slim waist**. In the Rajasthani miniatures, the **skin colour** of the characters is **brown**, while in the Mughal paintings they are generally fairer. Furthermore, the colour of divine beings like **Lord Krishna** is **blue**. The women figurines have **long hair** and the **colour of their eyes** and **hair** are generally **black**. Men wear traditional clothes and have a turban on their head.

Early Miniatures

As discussed earlier, miniature paintings were small paintings with minute details. They were often painted for either books or albums, on perishable material including paper, palm leaves and cloth. Developed almost as a reaction to the enormous wall paintings, the art of miniature painting developed between **8th and 12th centuries**. This kind of painting can be attributed to the eastern and western regions. **Two prominent schools are**:

1. Pala School of Art
2. Apabhramsa School of Art

Pala School of Art

This school was flourishing during 750-1150 AD. These paintings are generally found as a part of **manuscripts** and were generally executed on **palm leaf** or **vellum paper**. The Buddhist monks mostly used them and as their religion practiced non-violence against all living beings, there was a stipulation to only banana or coconut tree leaves.

These paintings are characterised by **sinuous lines** and **subdued tones** of the background imagery. There are **lonely single figures** in the paintings and one **rarely finds group paintings**. They have simple compositions and were patronised by some of those rulers who promoted **Buddhism**. The proponents of the **Vajrayana School of Buddhism** also used and patronised these paintings. The prominent painters were **Dhimman** and **Vitapala**.

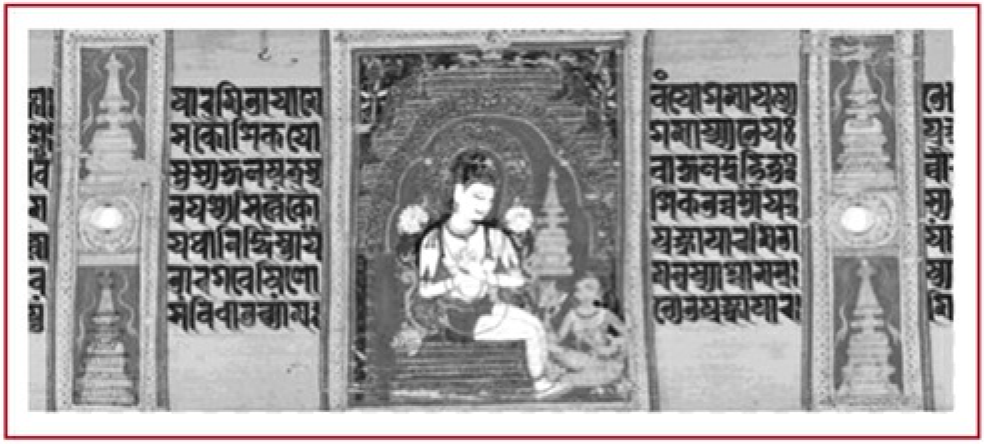


Fig. 2.11: *Pala School of Art*

Apabhramsa School of Art

This school traces its origin to **Gujarat and Mewar region in Rajasthan**. It was the predominant school of painting in Western India during **11th to 15th century**. The most common themes of these paintings were **Jain** and in the later period the Vaishanava School appropriated them too. They brought in the concept of Gita Govinda and **secular love** into these paintings that were otherwise dominated by the **Jain iconography**.

In the early Jain phase, the paintings were made on **Palm leaf** but in the later period they were made on **paper**. Even though the paintings were made as illustrations for books, they did not develop a different style but were **mural paintings in a reduced dimension**. The colours used in the paintings had

symbolic meaning and they usually used red, yellow and ochre. In the later phase, they used bright and gold colours.

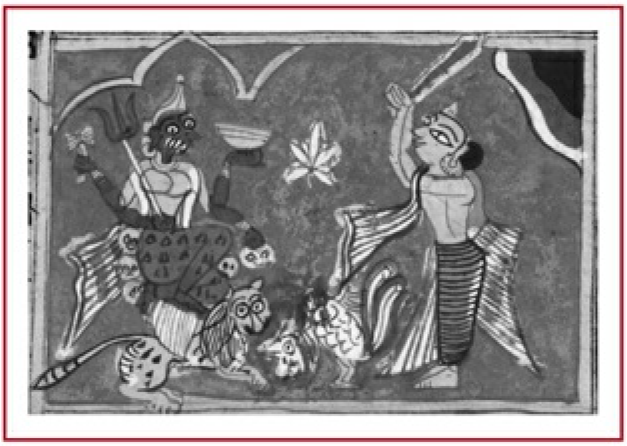


Fig. 2.12: *Apabhramsa School of Art*

Furthermore, the features of the human figures depicted in the paintings have **fishshaped bulging eyes**, a **pointed nose** and a **double chin**. They tried to begin the trend to make **angular faces** in the third and fourth profile. The figures are usually **stiff** and even the ornamentation is carefully done. The female figurines have enlarged hips and breasts. The **animal** and **bird figurines** in the paintings are represented as **toys**. The most famous example is of *Kalpasutra* and the *Kalakacharya Katha* from 15th century.

Transition Period Miniature

The coming of the Muslims in the Indian sub-continent was a harbinger of change and brought forth a cultural renaissance in the 14th century. One should not say that the Islamic styles took over as the traditional styles of paintings survived in the Western Indian courts and a cultural synthesis took place. In the Southern States of Vijayanagara, a different style was emerging that was closer to the **Deccan style of painting**.

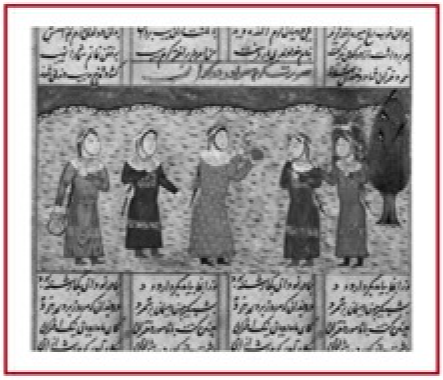


Fig. 2.13: *Transition Period Miniature*

The colours were applied in a **flat manner** and the dress and human outlines are demarcated in black. The view of the face forms a **three quarter angle** and gives a **detached appearance**. The landscapes are full of trees, rocks and other designs that do not try to replicate the natural appearance of the subject.

Miniature Art during Delhi Sultanate

These paintings tried to bring together the persian elements of their origins with the Indian traditional elements. They gave preference to **illustrated manuscripts** and one of the finest examples from this period is the ***Nimatnama*** (a book on cookery) during the reign of Nasir Shah who ruled over Mandu. This manuscript shows the **synthesis** of the indigenous and Persian styles.

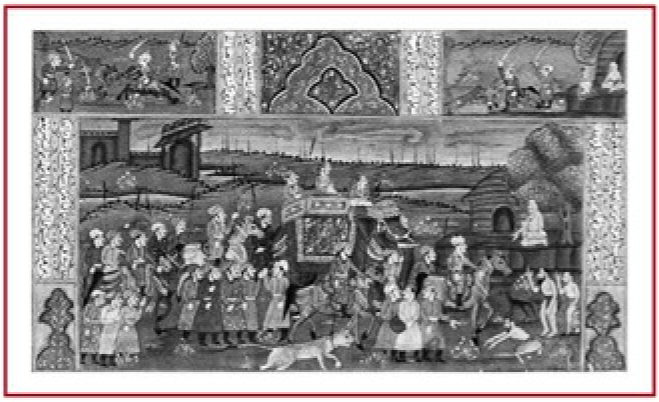


Fig. 2.14: *Miniature Art during Delhi Sultanate*

Apart from this, another style called **Lodi Khuladar** was also prevalent during this period that was followed in many of the Sultanate dominated regions between Delhi and Jaunpur. Later, three major styles emerged that dominated the medieval landscape - Mughal, Rajput and Deccan. They borrowed from the sultanate precedents but developed their own individuality.

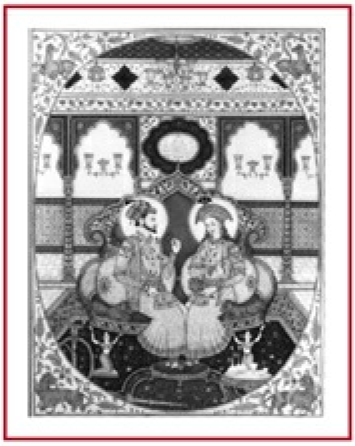


Fig. 2.15: *Mughal Era Miniature Painting*

Mughal Era Miniature Painting

The paintings made in the Mughal period had a distinctive style as they were drawings from Persian antecedents. There was a change in colour palette, themes and forms. The focus shifted from depicting the god to **glorifying the ruler** and showing his life. They focused on **hunting scenes**, **historical events** and other **court** related paintings. The Mughal paintings brought together Persian naturalistic style with the opulence of a great dynasty and created some beautifully illustrated folios.

These paintings were considered unique because of the use of **brilliant colours**. The painters were supposed to concentrate on ensuring the accuracy of line drawing. Except religious paintings, the Mughals were known for their diverse themes. Even though they **made only miniature paintings**, the illustration in paintings are considered amongst the most unique paintings in the world.

They brought the technique of *foreshortening* to the Indian painter's repertoire. Under this technique, *"objects were drawn in a way that they look closer and smaller than they really are."* The styles of paintings under the successive rulers are as follows:

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Early Mughal Painters

Babur established the Mughal dynasty after fighting a series of wars. He **did not have much time** to commission paintings, but he is said to have patronised the Persian artist **Bihzad** who made some illustrations of the Mughal family tree. **Humayun** who was a great patron of arts came to the throne at a young age. He was interested in paintings and building beautiful monuments, but his atelier was disrupted when he lost the throne to Sher Shah Suri and was exiled to Persia.

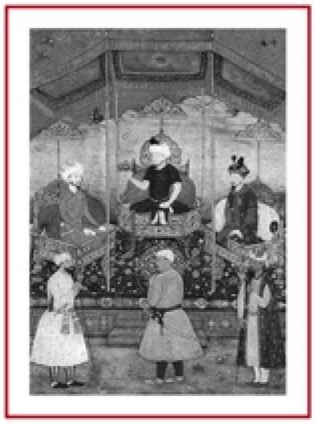


Fig. 2.16: *Early Mughal Painters*

While he was at Shah Tahmasp's court in Persia, he acquired the services of two main painters called **Abdus Samad** and **Mir Sayyid Ali** who came back with him after he won his throne back and established the Mughal dynasty in India. These artists were responsible for bringing Persian influence in the Mughal paintings and created many successful illustrated albums. During Akbar's reign, they created an illustrated manuscript called **Tutinama** (Tales of a Parrot).

Akbar

Akbar was responsible for establishment of an **entire department** devoted to the paintings and scribing of his documents. He established a formal artistic studio called **Tasvir Khana** where the artists were hired on salary and they developed their own styles. Akbar looked upon paintings as a means of study and amusement. He believed that a painting could show the demeanor of the subject and regularly **awarded** painters who created lifelike images.

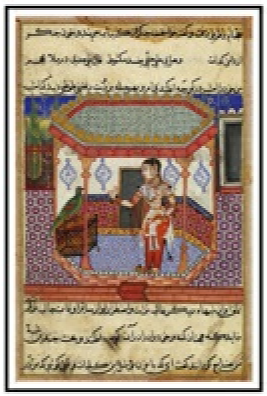


Fig. 2.17: *Tutinama*

Akbar also recognised the beauty of those Indian artists who had worked for previous rulers and invited them to work in his tasvir khana. Hence, the **'Indian influence'** started in the Mughal paintings. The defining features of paintings in Akbar's period are the use of **3 dimensional figures** and the continued use of foreshortening.

Furthermore, the artists encouraged the use of **calligraphy** in the paintings. One of the distinguishing features of this period was the transformation of *popular art* to the *court art*, i.e. the artist was more focused on depicting the scenes of **court life** than the life of the masses. Famous painters of this period include: **Daswanth**, **Basawan** and **Kesu**. Prominent illustrated manuscripts during Akbar's reign are **Tutinama, Hamzanama, Anvar-i-Suhaili and Gulistan of Sadi**.

Jahangir

The Mughal paintings reached its zenith in the period of Jahangir. He was a **naturalist** by nature and preferred the paintings of **flora and fauna**, i.e. birds, animals, trees and flowers. He shifted from illustrated manuscripts to album and emphasised on bringing naturalism to **portrait (individual) painting**. One of the unique trends that developed in this period was of **decorated margins** around the paintings that were sometimes as elaborate as the paintings themselves.

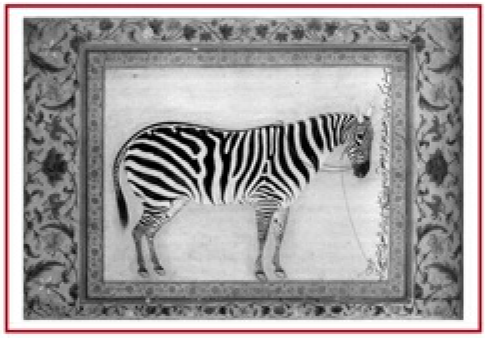


Fig. 2.18: *Painting by Jahangir*

Jahangir was himself considered to be a **good artist** and he had his **own private workshop** although no major work by him survives. His atelier mostly created miniature paintings and the most famous amongst them were the naturalistic paintings of the **Zebra**, the **turkey** and the **cock**. One of the most famous artist from his period was **Ustad Mansoor** who was an expert in drawing the features of the most complex faces. An animal fable called **Ayar-i-Danish** (Touchstone of Knowledge) was illustrated during his reign.

Shah Jahan

The tenor of the Mughal paintings changed rapidly in the period of Shah Jahan. Unlike his father and grandfather who liked naturalistic depictions, Shah Jahan liked creating **artificial elements** in the paintings. It is said that he tried to **reduce the liveliness** of the paintings and bring in unnatural stillness as he was inspired by the **European influence**.

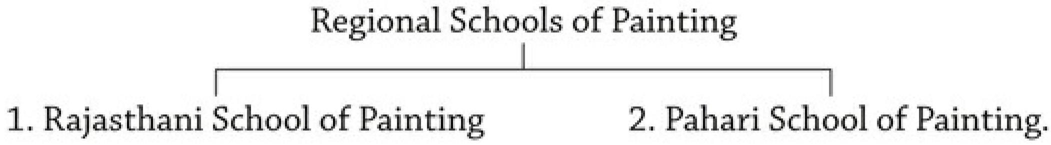
He eschewed the **use of charcoal** to draw and encouraged the artists to draw and **sketch using a pencil**. He also ordered to increase the use of **gold and silver** in the paintings. He also liked brighter colour palettes as compared to his predecessors. Hence, we can say that the Mughal atelier was enlarged during his reign but changed a lot in style and technique.

Aurangzeb

Aurangzeb did not encourage painting and as a result, large number of mughal court painters started migrating to the provincial courts in Rajasthan, etc. Hence, during the reign of Aurangzeb, there was a sharp decline in the activities of painting.

Regional Schools of Painting

Even though the medieval period was dominated by the Mughal style of painting, the sub-imperial Schools developed a space for them by developing their own styles. They remembered their Indian roots and a penchant for colourful paintings as opposed to the more naturalistic Mughal style. The different schools and styles that developed in this period were:


Regional Schools of Painting
1. Rajasthani School of Painting
2. Pahari School of Painting.

Rajasthani School of Painting

The Rajasthani School of painting is more or less synonymous to the **Rajput school of paintings** as they were the dominant ruling class in this period and patronised most of the artists. A question to be asked here would be that how did the phenomenon of Rajput painting came about and what were its sources?

Some say Rajput courts began to patronise paintings in emulation of the practices of the Mughal court. Moreover, it was the arrival in Bikaner, Jodhpur and Kishangarh, of artists from the Mughal atelier that sowed the seeds of local Rajput schools. Others say that the influx of artists and artworks from the Deccan sultanates played a decisive role. Yet others say that local and indigenous artistic traditions pre-dated the arrival of Mughal influence in these centres. And yet others point to the **'ganga-jamni'** confluence of cultures in Sultanate courts. There are several sub- genres of Rajasthani paintings which correspond to their princely State of origin.

Mewar School of Painting

The kingdom of Mewar resisted Mughal suzerainty for the longest time, eventually agreeing to Mughal power in the reign of Shah Jahan. Mewar rulers seem to have patronised art even in times of adversity, though the years of relative peace and prosperity saw an extraordinary efflorescence.

If one looks at the early Mewar painting, it is realised that it was dominated by the extraordinary painter of 17th century, **Sahibdin**. Tbis period of Mewari painting focuses on Sahibdin's depiction of literary texts - the Ragamala, the Ramayana and the Bhagavata Purana. After Sahibdin's death, the style of Mewari paintings changed. Most of the paintings depicted the life at court in Mewar. The unique point of this period is the extraordinary **'tamasha' paintings** that show court ceremonial and city views in unprecedented detail.

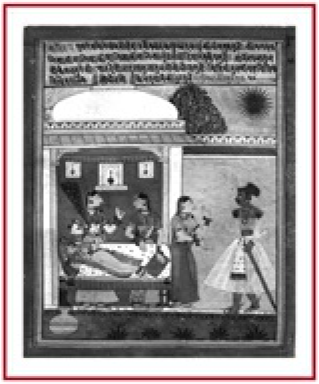


Fig. 2.19: *Mewar School of Painting*

Amber-Jaipur School of Painting

The Amber rulers were another dynasty that was closely associated with the **Mughals**. It is known that they were major patrons and avid collectors of painting, yet the identity of "Amber School" is not as well etched in our minds as that of other schools. Much of the collection has remained in private hands and is unpublished.

The Amber school is also called the **'Dhundar'** school and their earliest evidences come from the wall paintings at Bairat in Rajasthan. Some paintings can also be seen from the **palace walls** and **mausoleum of Amer Palace** in Rajasthan. Even though some of the menfolk are shown wearing mughal style clothing and headgear, the overall finish of the paintings is **folk-styled**.

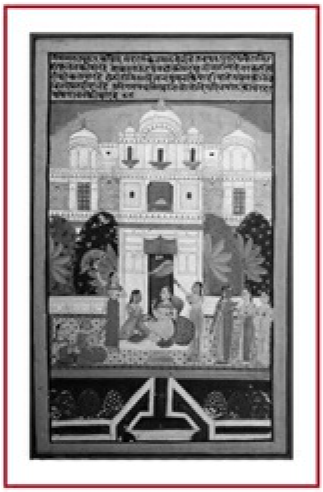


Fig. 2.20: *Amber-Jaipur School of Painting*

This school reached its pinnacle in the period of **Sawai Pratap Singh** in the **18th century**. He was a deeply religious man and a passionate patron of art. These two strains combined to ensure that his **suratkhana** or the department of painting made miniatures to illustrate Bhagwata Purana, Ramayana, Ragamala and several portraits.

Marwar School of Painting

It is one of the most extensive schools of painting as it includes **Jodhpur** and **Bikaner**, both ruled by the Rathods and **Jaisalmer** that was ruled by the Bhatis. Like Bikaner, Jodhpur too was a desert kingdom that prospered through its close links with the Mughals. In the paintings produced in the **15th and 16th century**, the men wore **colourful clothing** and so did the women.

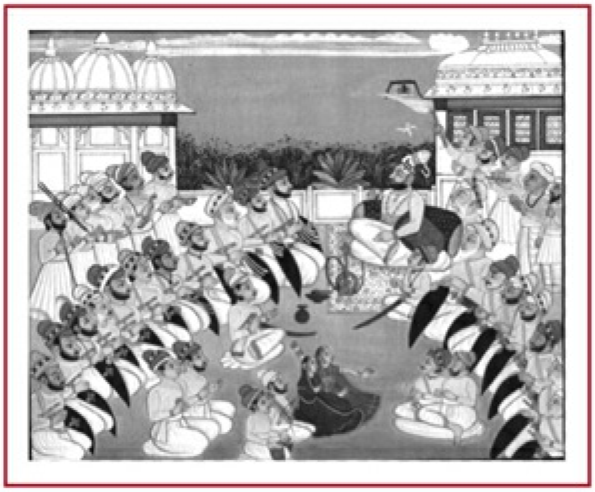
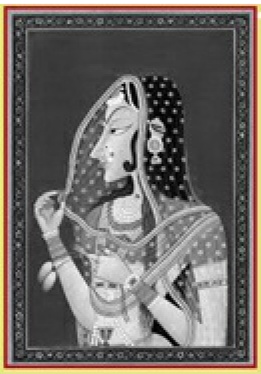


Fig. 2.21: *Marwar School of Painting*

In this period, they followed the Mughal patterns but after the 18th century, the Rajput element became predominant, for example, there was an influx of paintings that contained linear rhythm coupled with bright colours. The Jodhpur atelier has many brilliant paintings but the focus has always been on the extraordinary paintings in the time of **Man Singh** (1803-1843) and after. He commissioned extensive series of paintings including the *Shiva Purana*, *Natacharitra*, *Durgacharitra*, *Panchtantra*, etc. **Kishangarh School** and **Bundi School** are the prominent schools that come under Marwar school.

KISHANGARH SCHOOL OF PAINTING (17th-18th Century AD)

Paintings at Kishangarh is associated with the most romantic legends – **Sawant Singh** and his beloved **Bani Thani**, and intertwining of lives and myths, romance and bhakti. After surveying earlier developments in Kishangarh, the focus is on the interplay between Sawant Singh (the prince and lover), Nagari Das (the poet), and **Nihal Chand** (the painter) who created some of the most legendary paintings under this school.

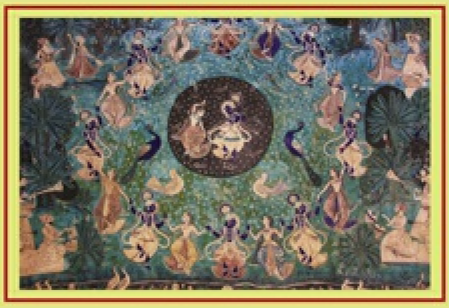


Bani-Thani by Nihal Chand

It is sometimes argued that the women in ‘bani thani’ is said to resemble the character of Radha. She has a distinctive profile and has lotus like elongated eyes, thin lips and a pointed chin. Her ‘odhni’ or headgear defines her side profile. This became the unique painting associated with the Kishangarh School. They also made many paintings on the devotional and amorous relations between **Radha and Krishna**.

BUNDI SCHOOL OF PAINTING (17th–19th Century AD)

The twin kingdoms of Bundi and Kota are collectively known as **Hadoti**. The sister States, formed by splitting the older Bundi kingdom between two brothers, have closely intertwined histories and artistic traditions. Most of the focus is on the art of Kota, the younger of the two kingdoms, and home to some remarkable art and some remarkably eccentric patrons.



Bundi School of Painting

Bundi and Kota’s kings were devotees of **Krishna** and in the 18th century, they declared themselves to be mere regents, ruling on behalf of the god who was the true king (similar patterns of worship are seen in several other centres, including Udaipur and Jaipur). Their Krishna-bhakti plays a role in painting or perhaps painting plays a role in their Krishna bhakti.

In Bundi school, paintings of **local vegetation** were in detail. Human faces were round with pointed nose. Colour of **sky** is painted in different colours and mostly a **red ribbon** is visible in the sky.

Points of Difference	**Rajput Style**	**Mughal Style**
Type	Initially based on mural and fresco forms. In the later period, the miniature painting form became dominant.	It is based on the Persian miniature painting style.
Themes	It is usually devotional or religious in nature.	It usually depicts the Mughal emperor and his household. The royal pomp and show, the battles and the hunting scenes are also very popular.
Peculiarity	It uses Hindu symbols like the lotus, peacock and swan very frequently.	They focus either on the person in the picture or on trees, camels and falcons.
Time period	17th-18th century was the major period.	16th-18th century.

Pahari School of Painting (17th-19th century)

This style of painting developed in the **sub-himalayan States** also under the umbrella of Mughal influence. There were many schools that were flourishing in smaller Rajput kingdoms, which came under the blanket of ‘Pahari Paintings’. These consisted ateliers in the court of around 22 princely States stretching from **Jammu to Almora**. Hence, the Pahari paintings can be grouped into **two major groups**:

1. ***Basholi School***
2. ***Kangra School***

The themes of the paintings ranged from **mythology to literature** and brought new techniques to the fore. A typical Pahari painting would bring several figures into the canvas and they would all be full of movement. Each figure is different in composition, colour and pigmentation. Three of the greatest painters of this school were **Nainsukh**, **Manaku** and **Sansar Chand**.

Basholi School (from 17th century)

Paintings of Pahari school in 17th century were from Basholi of Jammu and Kashmir. They were **Miniature Paintings**. This was the early phase and **expressive faces** with a receding hairline and **big eyes** that are shaped like **lotus petals** characterised it. These paintings use a lot of **primary colours**, i.e. **red**, **yellow** and **green**. They used the Mughal technique of painting on **clothing** but developed their own styles and techniques.

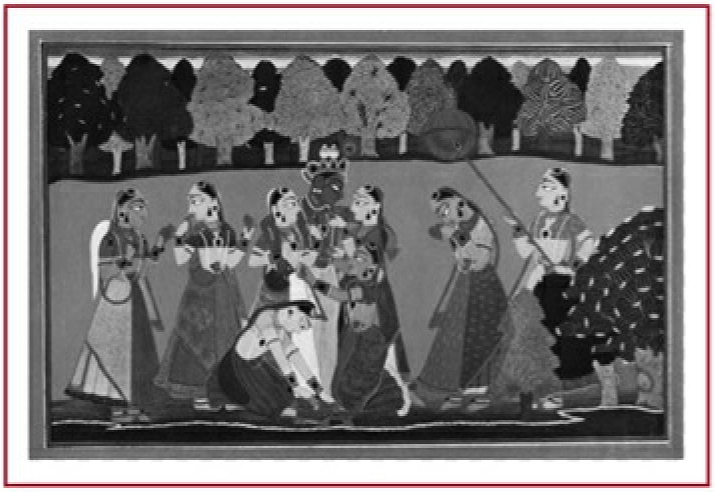


Fig. 2.22: *Basholi School*

The first patron of this school was **Raja Kirpal Pal** who ordered the illustration of Bhanudatta’s **Rasamanjari**, *Gita Govinda* and the *Ramayana* drawings. The most famous painter of this school was **Devi Das** who was famous for his depiction of **Radha Krishna** and the portrait of kings in their livery and in white garments. The use of contrasting colours is associated with this school and they are **borrowed from the Malwa paintings**.

Kangra School (from mid-18th century)

After the decline of the Mughal empire, many artists trained in the Mughal style migrated to the Kangra region of Himachal Pradesh as they got patronage by **Rajput Kingdom**. It led to the birth of **Guler-Kangra School** of paintings. It first evolved in **Guler** then came to **Kangra**. This school reached its zenith under the patronage of **Raja Sansar Chand**. His paintings were marked with a **sensuality** and **intelligence** that the other schools lack.

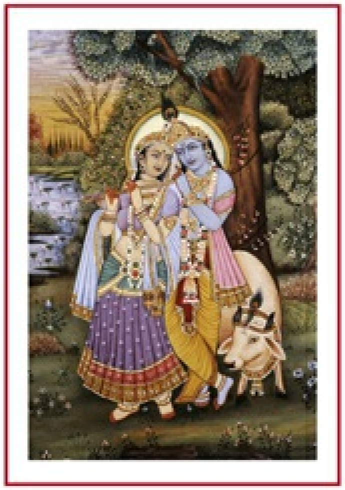


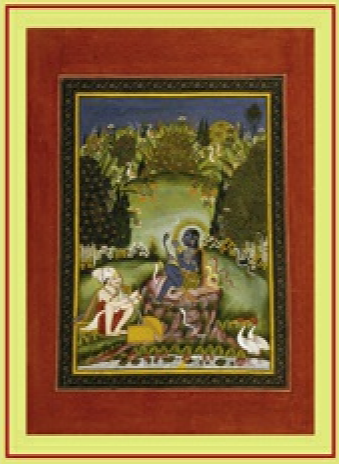
Fig. 2.23: *Kangra Painting*

The popular subjects were the *Gita Govinda*, *Bhagwata Purana*, *Satsai* of Biharilal and *Nal Damayanti*. **Love scenes of Krishna** was a very prominent theme. All the paintings had an other worldly feel about them. Another very famous group of paintings is the **'Twelve months'** where the artist tried to bring forth the effect of the 12 months on the emotions of human beings. This emotive style was popular till the 19th century. The Kangra school became the parent school to the other ateliers which developed in the region of Kullu, Chamba and Mandi.

In Kangra, **Sansar Chand Museum** can be visited to see the prominent Kangra school paintings.

RAGAMALA PAINTINGS

Ragamala Paintings are a series of illustrative paintings from medieval India based on Ragamala or the 'Garland of Ragas', depicting various Indian musical Ragas. They stand as a classical example of the amalgamation of **art**, **poetry** and **classical music** in medieval India.



Ragamala Painting

Ragamala paintings were created in most Indian schools of painting, starting in the 16th and 17th centuries and are today named accordingly, as Pahari Ragamala, Rajasthan or Rajput Ragamala, Deccan Ragamala, and Mughal Ragamala.

In these paintings, **each raga** is personified by a **colour** describing the story of a hero and heroine (nayaka and nayika) in a particular **mood**. It also elucidates the **season** and the **time** of day and night in which a particular raga is to be sung. Moreover, many paintings also demarcate the specific **Hindu deities attached** with the raga, like Bhairava or Bhairavi to Shiva, Sri to Devi etc. The **six** principal ragas present in the Ragamala are Bhairava, Deepak, Sri, Malkaush, Megha and Hindola.

Miniature Paintings in South India

The trend of making miniature paintings was already prevalent in the South India and it developed in the early medieval period. These were different from the North Indian schools owing to the **heavy use of gold** in South Indian paintings. Furthermore, they concentrated on painting **divine creatures** much more than painting the rulers who patronised them. Some of the major schools are:

Tanjore Paintings (famous for gold coating)

The Thanjavur or Tanjore School is famous for the special style of **decorative paintings**. It was probably the result of the defeat of Thanjavur Nayakas by Marathas and the fall of Vijayanagara empire. The Maratha rulers immensely patronised them during the 18th century. These paintings are unique as they are mostly created on **glass** and **wooden planks** *(Palagai padam)* instead of cloth and vellum as preferred in North India. They are unique because of the use of **brilliant colour** patterns and the liberal use of **gold leaf**. It has been recognised as **Geographical Indication (GI)** by Government of India.

They used many types of **gemstones** and cut **glasses** for embellishments to create larger than life images. Most of the paintings depict **smiling Krishna** in various poses and various major events in his life. These paintings reached their zenith under the patronage of **Maharaja Serfoji II** of Maratha dynasty who was a great patron of art. Currently, this school is still operational but they have moved towards experimenting with diverse subjects like birds, animals, buildings, etc.

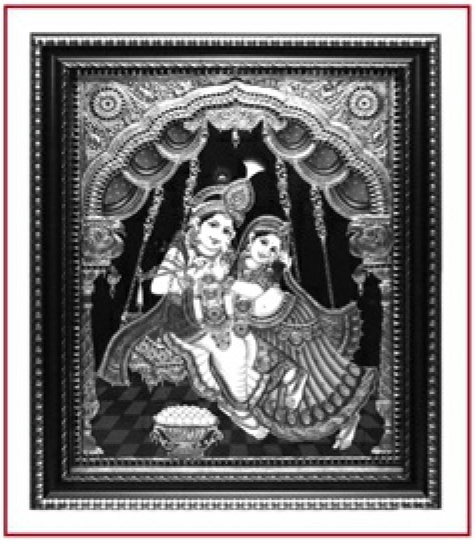


Fig. 2.24: *Tanjore Painting*

Mysore Painting

These paintings were patronised by the rulers of the Mysore province and continued in the British period too. The major theme of the Mysore paintings is the depiction of **Hindu gods and goddesses**. The unique part of these paintings is that they had **two or more figures** in each painting and **one figure predominates** all the others in size and colour.

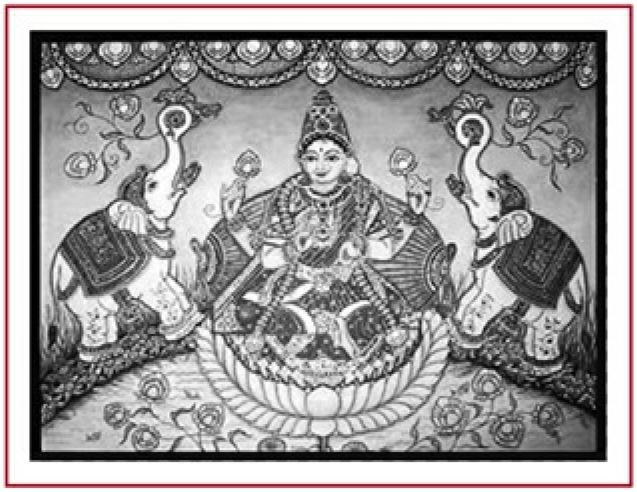


Fig. 2.25: *Mysore Paintings*

Furthermore, even the technique of making these paintings is very different from the North Indian styles. They use the **'gesso paste'**, which is a mixture of *white lead powder*, *gambose* and *glue*. This gives a particular base to the painting that develops sheen on the background. They counter it with the use of **muted colours** that are **not so bright** so as to counteract the background.

Both Tanjore and Mysore paintings have originated from the same source - Vijayanagara paintings to begin with and their Nayaka paintings subsequently.

GANJIFA CARDS

Ganjifa is **medieval period card game**. These cards were traditionally hand painted by artisans and were very popular in **Mughal courts**. The cards have coloured background, with each suit having different colour. The reference of Ganjifa Cards can even be found in the book *Baburnama*.

Mysore Ganjifa Cards or Paintings have received the GI status from Government of India in 2008.

Modern Indian Painting

Company Paintings (Kampani Kalam)

In the colonial period, a hybrid style of painting emerged that combined the elements of Rajput, Mughal and other Indian styles with **European elements**. These paintings evolved when the **British** Company officers employed painters who had been trained in Indian styles.

Hence, they **mixed** their employer's European tastes with their Indian training and were called the 'Company Paintings'. They were distinguished by the **use of water colour** and in technique by the appearance of linear perspective and shading. This style of painting originated in **Kolkata**, **Chennai**, **Delhi**, **Patna**, **Varanasi** and **Thanjavur**.

Mary Impey and Marquess Wellesley patronised large number of painters; several painters were engaged in painting the **'exotic' flora and fauna** of India. The most famous of this school were **Mazhar Ali Khan and Ghulam Ali Khan**. These genre of paintings were prevalent till the 20th century.

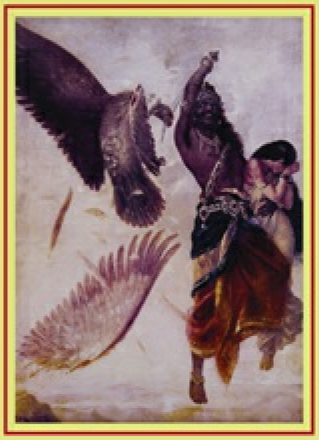
Bazaar Paintings

This school was also influenced by the **European encounter** in India. They were different from the Company paintings as that school mixed European techniques and themes with Indian ones. The Bazaar school **did not** take any Indian influence but took the Roman and Greek influence. They made the painters to copy the **Greek and Roman statues**.

This school was prevalent in **Bengal** and **Bihar** region. Apart from the Greco-roman heritage, they made paintings on **everyday bazaar** that showed Indian bazaars with European background. One of the most famous genres was depiction of Indian courtesans dancing before the British officials. They also painted **religious themes** but the figures of Indian Gods and Goddesses with more than two axes and elephant faces like that of **Lord Ganesha were prohibited** as they deviated from the European notion of natural human figurine.

RAJA RAVI VARMA (1848–1906)

Raja Ravi Verma is one of India's greatest painters. He is considered to be the originator of the school of modern painting. The school was called ‘modern’ because of the heavy influence of western techniques and themes. He was unique as he brought together elements of South Indian painting with the Western techniques of colour and style.



Ravana kidnapping Sita and killing Jatayu

He belonged to the State of **Kerala** and is known as the **‘Father of Modern Indian Art’**. Some of his extremely famous works include *Ladies in the Moonlight*, *Shakuntala*, *Damayanti* and *Swan*, etc. He gained nationwide recognition for his paintings from the epic Ramayana especially the one titled *“Ravana kidnapping Sita and killing Jatayu"*. A film has been made on him named *“Rang Rasiya"*.

Bengal School of Art

The Bengal school is supposed to have a reactionary approach to the existing styles of paintings. This school is unique as they use **simple colours**. The idea of the Bengal school came up with the works of **Abanindranath Tagore** in early 20th century. His *Arabian night series* made a mark on a global scale as it was path breaking from the previous schools of Indian painting and brought in something new. He tried to incorporate **Swadeshi** values in India art and tried to reduce the influence of Western materialistic style among artists. He is known for his painting **Bharat Mata** and various Mughal-themed paintings.

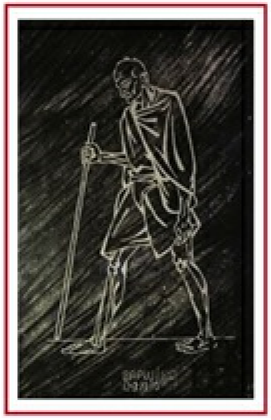


Fig. 2.26: *Nandalal Bose (linocut of Dandi March depicting Mahatma Gandhi)*
www.museumsofindia.gov.in

The other notable painter of this school was **Nandalal Bose** whose works led to further development of Modern Indian Art. He was also associated with **Santiniketan**. He is known for his **white-on-black Gandhi sketch** of the Dandi March, which become iconic during 1930s. He was also entrusted with the task of **illuminating** the original document of the *Constitution of India*.

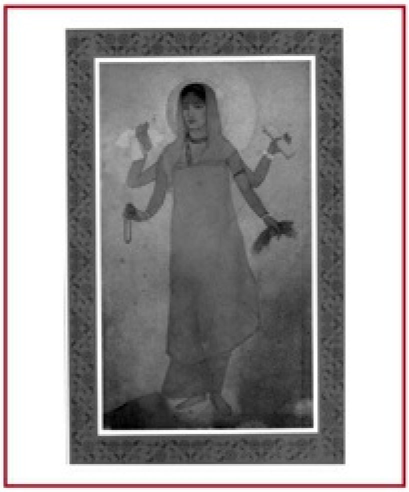


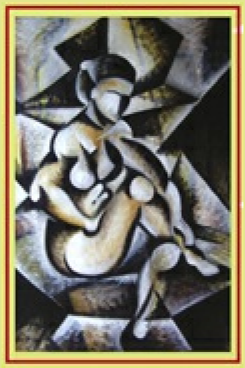
Fig. 2.27: *"Bharat Mata" by Abanindranath Tagore.*

Another most famous painter of this school was **Rabindranath Tagore**. His paintings were unique as they used **dominant black** lines that made the subject look prominent. He made small sized paintings. Some art historians argue that his paintings can be linked to his writings.

Other famous painters of Bengal school are Asit Kumar Haldar, Manishi Dey, Mukul Dey, Sunayani Devi, etc.

CUBIST STYLE OF PAINTING IN INDIA

The cubist movement of Painting took its inspiration from the European Cubist movement. Under this style, the **objects were broken**, **analysed** and **then reassembled**. The artist reconstructed this process on the canvas through the use of abstract art forms. They tried achieving the perfect balance between line and colour.



Cubist Style of Painting

One of the most popular cubist artists in India was **M.F Hussain**. In the paintings that used abstract connotations, he used the **motif of a horse** frequently as it was best to depict the fluidity of motion.

PROGRESSIVE ARTISTS GROUP

Post 1947, another group of painters grabbed the attention of the art world by their use of **progressive** and **bold themes**. They amalgamated these themes with softer and more abstract themes. They lacked any uniformity among themselves but were inspired by European Modernism.

This group was formed by six founding members—F.N. Souza, S.H. Raza, M.F. Hussain, K.H. Ara, H.A. Gade and S.K. Bakre.

FOLK PAINTINGS

Madhubani Paintings

Traditionally done by the women of villages around Madhubani town (Bihar), it is also called *Mithila Paintings*. The paintings have a common theme and are ususally drawn from **religious motifs** of the Hindus, including Krishna, Rama, Durga, Lakshmi and Shiva. The figures in the painting are **symbolic**, for example, **fish depicts good luck and fertility**.

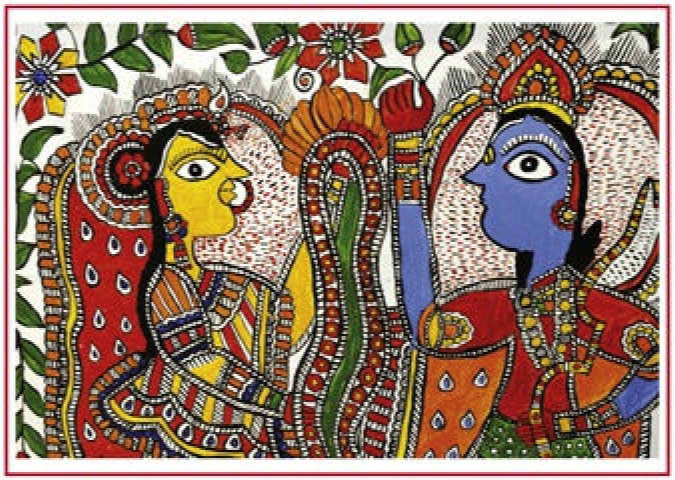


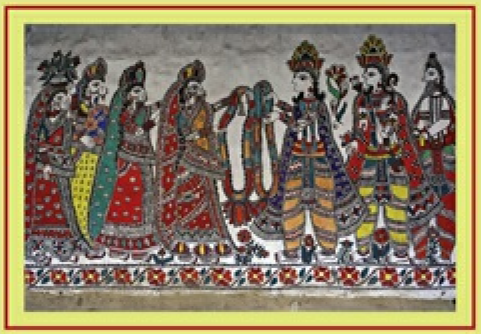
Fig. 2.28: *Madhubani Paintings*

The paintings are also made depicting *auspicious occasions* like birth, marriage and festivals. Flowers, trees, animals, etc. are used to **fill any gaps** in the painting. Traditionally, these were painted on walls using **rice paste** and vegetable colours on a base of cow dung and mud. With time, the base changed to handmade paper, clothes and canvas. Since there was **no shading**, the paintings are **two-dimensional**. Some of the common features of these paintings include **double line border**, bold use of colours, ornate floral patterns and exaggerated facial features.

The origin of Madhubani paintings is believed to be during the period of Ramayana, when the King of Mithila told people of his kingdom to paint walls and floors of their houses on the marriage of Sita and Rama. Mostly **women** have passed on the skill of Madhubani painting from generations to generations. In 1970, this art got recognition, when the President of India honoured **Jagdamba Devi**. Apart from her, other famous painters associated with this include Baua Devi, Bharti Dayal, Ganga Devi, Mahasundari Devi and Sita Devi. Since the art has remained confined to a specific geographical area, it has been given **GI (geographical indication)** status.

TIKULI ART

A unique art from Bihar, word Tikuli is a local term for "**Bindi**" worm by women between their eyebrows. Under this Art, painting is done on hardboard and then it **is cut in various shapes**. Thereafter, four to five enamel coats is applied on it, thereby giving it a polished surface.



Madhubani motifs are used in these Tikuli Paintings.

Pattachitra Painting

A traditional painting of **Odisha**, the name Pattachitra comes from a Sanskrit word *patta*, which means canvas/cloth and *chitra* means picture. The paintings show a mix of classical and folk elements, with a bias towards the latter.

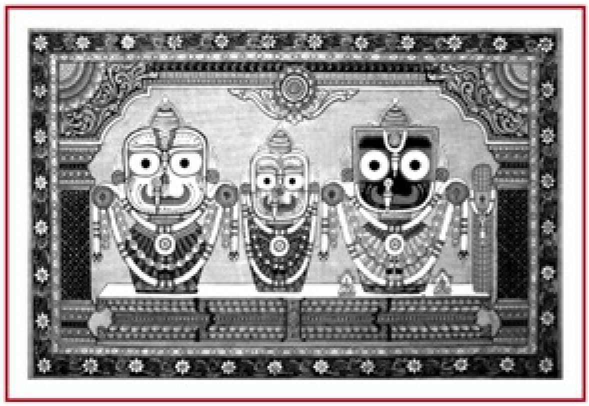


Fig. 2.29: *Pattachitra*

The base of the painting is treated **cloth** while the colours used comes from natural sources including burnt coconut shells, hingula, ramaraja and lamp black. **No pencil** or charcoal is used, rather brush is used to draw the outlines in red or yellow after which the colours are filled. The background is decorated with foliage and flowers and the paintings have a intricately worked frame. Once the final lines are drawn, the painting is given a **coating of lacquer** to give it a glossy finish.

The themes of these paintings are inspired from **Jagannath and Vaishnava cult**, sometimes from Shakti and Shaiva cults also. **Raghurajpur in Odisha** is known for this art form. The pattachitra paintings depict images that are similar to the old murals of the State, especially the ones in Puri and Konark. Pattachitra on palm leaf is known as **talapattachitra**.

Patua Art

The art form of **Bengal**, Patua art dates back around a thousand years. It started out as a village tradition by painters telling *Mangal Kavyas* or auspicious stories of Hindu **Gods and Goddesses**. These paintings are done on pats or scrolls and for generations, the scroll painters or *patuas* have been going to different villages to sing their stories. Most Patuas are **Muslims**.

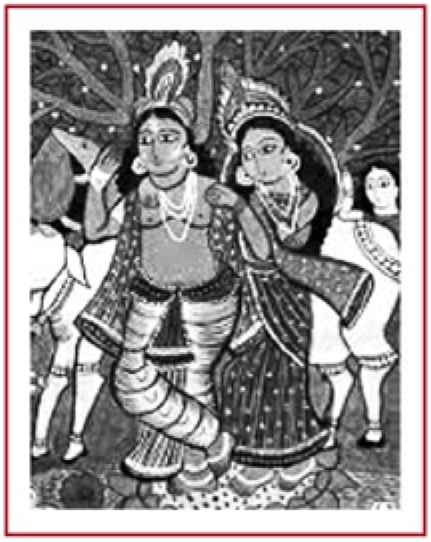


Fig. 2.30: *Patua Art*

Traditionally these were painted on cloth and told **religious stories**; today they are painted with poster paints on sheets of paper sown together, usually to comment on **political** and **social issues**. These Patuas mostly come from **Medinipur region, Murshidabad**, North and South 24 Parganas and Birbhum districts.

Paitkar Painting

Practiced by the *tribal people* of **Jharkhand**, Paitkar paintings or **scroll paintings** are considered one of the ancient schools of painting in the country. This old form of painting has cultural association with **Ma Mansa**, one of the most popular goddesses in tribal household.

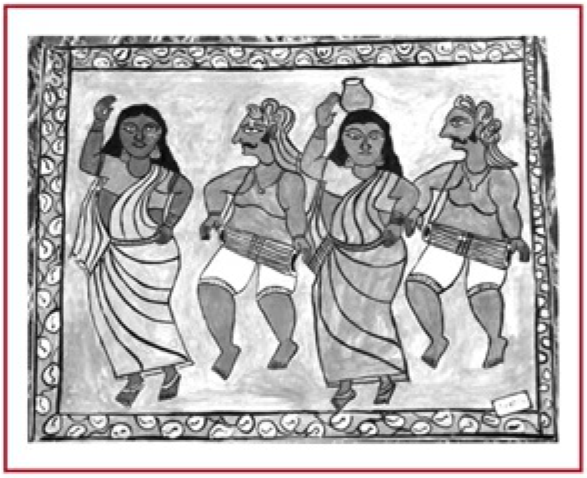


Fig. 2.31: *Paitkar Painting*

These paintings are linked to the social and religious customs including giving alms and holding yajnas. The common theme of Paitkar paintings is **'What happens to human life post death'**. Although an ancient art, it is on the *verge of extinction* given the rate of its decline.

Kalamkari Paintings

The name comes from *kalam*, i.e. a pen, which is used to paint these exquisite paintings. The pen used is made of **sharp pointed bamboo**, used to regulate the flow of colours. The base is **cotton fabric** while the colours used are vegetable dyes. The pen is soaked in a mixture of fermented jaggery and water; one by one these are applied and thereafter, the vegetable dyes are applied.

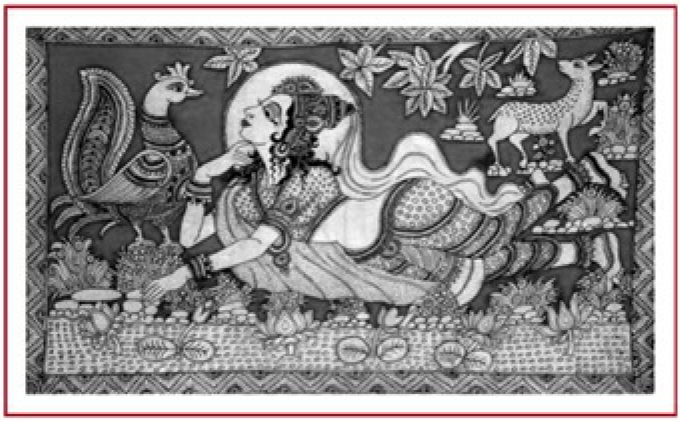


Fig. 2.32: *Kalamkari Painting*

The main centers for this art are **Srikalahasti** and **Machilipatnam** in the State of **Andhra Pradesh**. The images are drawn free hand and the inspiration comes from **Hindu mythology**. Textiles with handwork are also produced here. Kalamkari painting had its existence even during **Vijayanagara empire**. It has received GI status.

Warli Painting

The name of the painting comes from the people who have been carrying the painting tradition that goes back to **2500-3000 BC**. T hey are called the *Warlis*, indigenous people that occupy mainly the **Gujarat- Maharashtra border**. These paintings have close resemblance to the mural paintings of Bhimbetka in Madhya Pradesh.

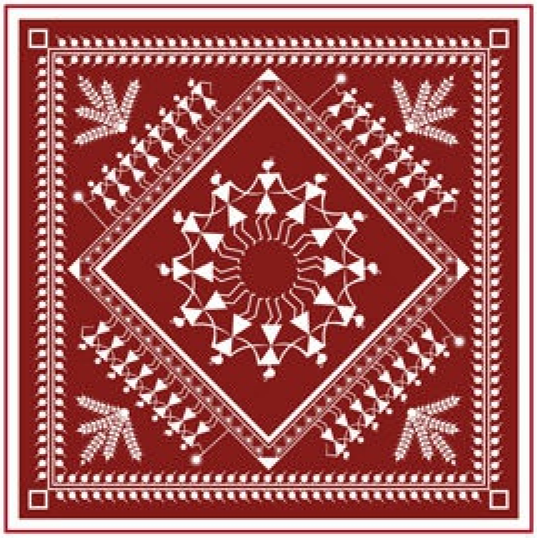


Fig. 2.33: *Warli Painting*

These **ritualistic paintings** have a central motif of a chaukat or chauk, which is surrounded by scenes portraying fishing, hunting, farming, dances, animals, trees and festivals. Among the Goddesses, **Palaghata (goddess of fertility)** is drawn and among the male gods, those spirits that have taken human form are represented.

Traditionally, the paintings are **done on walls** using basic graphic vocabulary, including **a triangle**, **a circle** and **a square**. To represent a human or animal, two triangles are joined at the tip, with circles acting like their head. The base is made of a mixture of **mud**, **branches and cow dung** that gives it a **red ochre colour**. For painting only **white pigment is used**, which is made of a **mixture of gum and rice powder**. The wall paintings are usually done for auspicious occasions like harvests and wedding. With time, the popularity of Warli painting has resulted in these being painted on a cloth on a base of red or black background using white poster colour.

Thangka Painting

Presently belonging to **Sikkim**, **Himachal Pradesh**, **Ladakh region** and **Arunachal Pradesh**, Thangka were originally used as a medium of reverence that evoked the highest ideals of **Buddhism**. Traditionally made by Buddhist monks and particular ethnic group, the skill of these paintings has been passed from one generation to the other.

Thangkas are painted on a base of **cotton canvas** (white background) with paints made from natural vegetable dyes or mineral dyes. The **colours** used in the paintings have their **own significance**. For example, red stands for intensity of passion, be it love or hatred, golden is for life or birth, white is for serenity, black depicts anger, green represents consciousness and yellow shows compassion. Once the painting is done, it is often framed in colourful **silk brocade**.

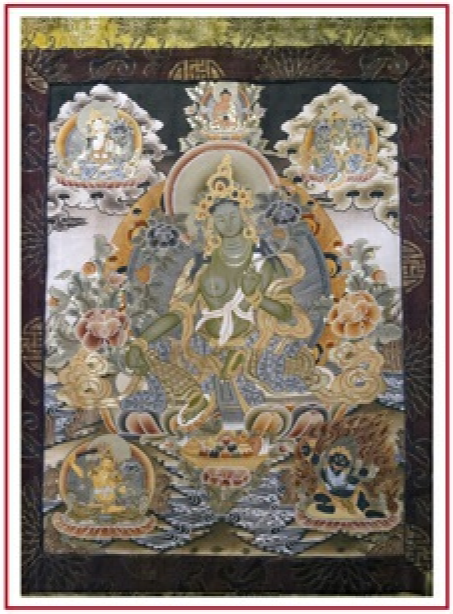


Fig. 2.34: *Thangka Painting*

Manjusha Painting

This art form belongs to **Bhagalpur region of Bihar**. It is also known as **Angika art**, where 'ang' refers to one of the *Mahajan Pada*. Since **snake motifs** are always present, it is also called **snake painting**. These paintings are generally executed on **boxes of jute and paper**.

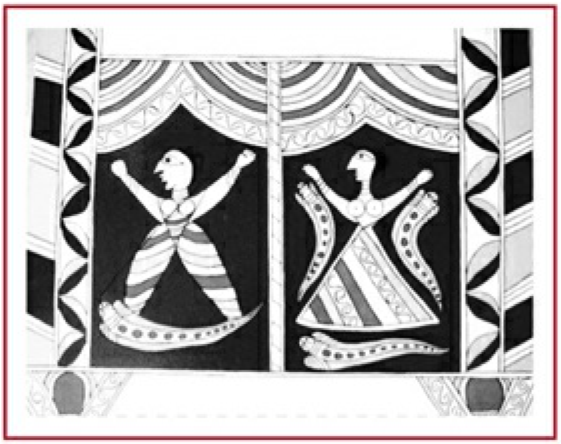


Fig. 2.35: *Manjusha Painting*

Phad Painting

It is predominantly found in **Rajasthan** and is a scroll-type art. It is religious in nature and comprises of drawings of local deities, **Pabuji and**

Devnarayan. Painted with vegetable colours **on a long piece of cloth called phad**, they are 15 ft or 30 ft long. The subjects have large eyes and round faces. They are of pompous and joyful narrative and scenes of procession are common.

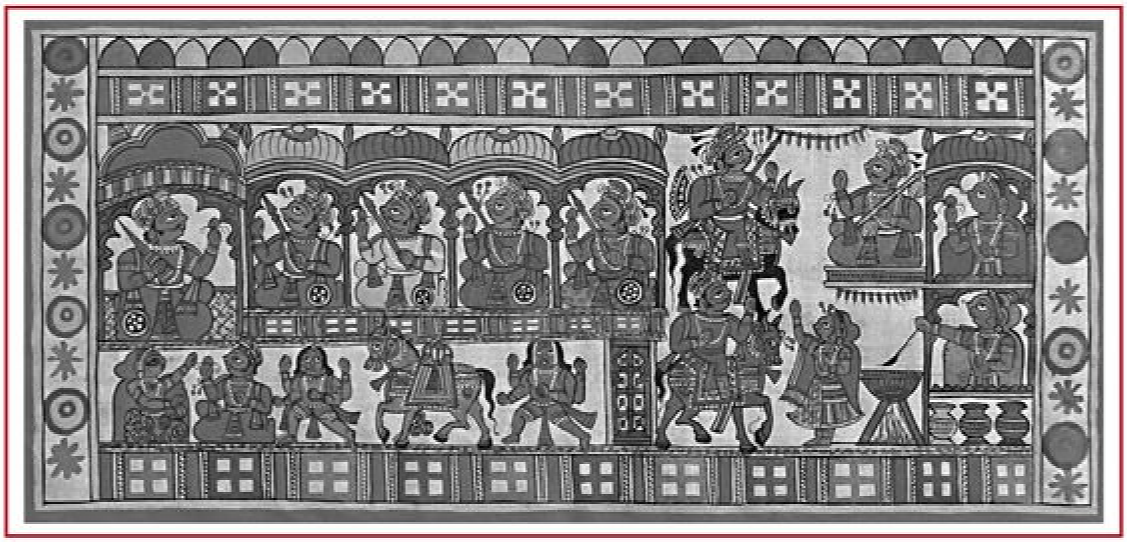


Fig. 2.36: *Phad Painting*

Cheriyal Scroll Paintings

Indigenous to **Telangana**, it is a type of **Nakashi art**. The scrolls are depicted as a continuous story like comics or ballad by the **Balladeer community**. The common themes are Hindu Epics and Puranic stories. The artists use the **scroll painting** to narrate stories along with music, as they move to different places. They are often huge in size, going upto 45 ft in height.

It has been accorded the **Geographical Indication** status in 2007.

Pithora Paintings

The paintings are done by some tribal communities of **Gujarat and Madhya Pradesh** and is said to serve religious and spiritual purpose. They are painted in the walls of the houses to bring peace and prosperity. They are drawn on special familyoccasions as a ritual. Depiction of animals are common especially **horses**.

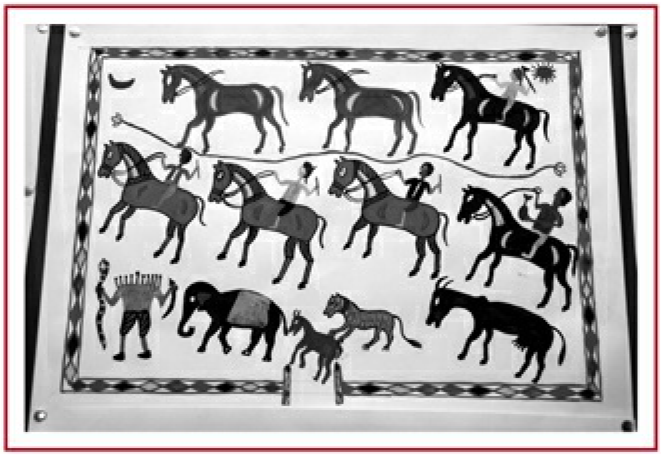


Fig. 2.37: *A Pithora Painting*

Saura Paintings, Odisha

They are made by **Saura Tribe of Odisha** and are similar to Warli paintings. It is essentially a **wall mural painting** and is ritualistic. The Saura wall paintings are generally dedicated to Idital, the main deity of the Sauras. The painting is done mostly in white, while the backdrop of painting is red or yellow. The colours are extracted from minerals and plants. The **human shapes are geometrical and stick –like**.

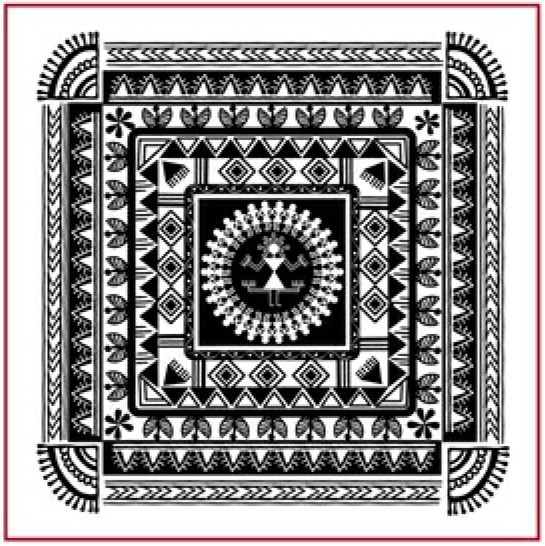


Fig. 2.38: *Saura Art, Odisha*

The designs have gained fashion in recent times with lots of T-shirts, female clothing, etc. featuring Saura style designs.

Previous Years' Questions of Preliminary Examination

2018

1. The well-known painting "Bani Thani" belongs to the
   (a) Bundi school
   (b) Jaipur school
   (c) Kangra school
   (d) Kishangarh school

2017

2. The painting of **Bodhisattva Padmapani** is one of the most famous and oft- illustrated paintings at:
   (a) Ajanta
   (b) Badami
   (c) Bagh
   (d) Ellora

2013

3. Consider the following historical places:
   (i) Ajanta Caves
   (ii) Lepakshi Temple
   (iii) Sanchi Stupa

   Which of the above places is/ are also known for mural paintings?
   (a) Only (i)
   (b) (i) and (ii)
   (c) All of these
   (d) None of these

Answers

1. (d)
2. (a)
3. (b)

Practice Questions for Preliminary Examination

1. Consider the following:
   - (i) Rupa bheda
   - (ii) Lavanaya Yojanam
   - (iii) Dighala Pitaka

   Which of the above comes under **Shadanga** of Indian Paintings?
   - (a) Only (i)
   - (b) (i) and (ii)
   - (c) (ii) and (iii)
   - (d) (i), (ii) and (iii)
2. Consider the following statements:
   - (i) Bhimbetka Rock Shelter was declared as UNESCO Heritage site in 2003.
   - (ii) It has rock engravings of Hindu gods and goddesses.

   Which of the above statement(s) is/are correct?
   - (a) Only (i)
   - (b) Only (ii)
   - (c) Both (i) and (ii)
   - (d) Neither (i) nor (ii)
3. Consider the following about Ajanta Cave Paintings:
   - (i) Paintings are based on Buddhism and Jainism.
   - (ii) Ravana shaking Mount Kailasha is a famous painting there.

   Which of the above statements is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

4. Sittanavasal Cave Paintings are located in______________& are related to_________________.

(a) Tamil Nadu- Buddhism

(b) Tamil Nadu- Jainism

(c) Kerala- Buddhism

(d) Kerala- Jainism

5. Consider the following sites:

(i) Lepakshi

(ii) Armamalai

(iii) Bagh

(iv) Kishangarh

Which of the above are famous for mural paintings?

(a) Only (i)

(b) (i) and (iii)

(c) (i), (ii) and (iii)

(d) (i), (ii), (iii) and (iv)

6. Greater painter as well as King **Sansar Chand** was related to:

(a) Basholi School

(b) Kangra School

(c) Kishangarh School

(d) Bundi School

7. Consider the following statements:

(i) Thanjavur school of painting had the major contribution/patronage from Marathas.

(ii) It has been awarded GI status by Government of India for use of gold coating in the paintings.

Which of the above statement(s) is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) or (ii)

8. He is known as the father of Modern Indian Art and a very famous painting *"Ravana Kidnapping Sita & killing Jatayu"* was done by him. He is -

(a) M.F. Hussain from Maharashtra

(b) M.F. Hussain from Kerala

(c) Raja Ravi Verma from Maharashtra

(d) Raja Ravi Verma from Kerala

9. Consider the following personalities:

(i) Abanindranath Tagore

(ii) Satyendranath Tagore

(iii) Rabindranath Tagore

Which of the above is / are the related to Bengal School of Art?

(a) Only (i)

(b) Only (iii)

(c) (i) and (iii)

(d) (i), (ii) and (iii)

10. Which of the following is not correctly matched?

(a) Patta Chitra – Odisha

(b) Paitkar – Jharkhand

(c) Manjusha – Bihar

(d) Phad – Karnataka

Answers

1. (b)
2. (a)
3. (d)
4. (b)
5. (c)
6. (b)
7. (c)
8. (d)
9. (c)
10. (d)

Previous Years' Questions of Main Examination

2012

1. The "Flute Playing Krishna" theme is very popular in Indian art. Discuss.

2011

2. While banging out their salient features, distinguish between either 'Madhubani' Art and 'Manjusha' Art or' Rajasthani' Schools of Painting and the' Pahari' School of Painting.

1993

3. Write about the chief features of the Bundi School of Painting.

1990

4. Write about the chief features of:
   (a) Kishangarh style of painting
   (b) Neo art movement of Rabindra Nath Tagore

(c) Kangra School of Painting

1986

5. Write a note on the origin and development of Oriental School of Art.

1985

6. What are the basic differences between Mughal Style of Painting and Rajput Style of Painting?

Practice Questions for Main Examination

1. Describe in brief the Shadanga of Indian Painting.
2. Pre-historic paintings of Paleolithic, Mesolithic and Chalcolithic age differ in terms of theme and colours used in it. Elucidate.
3. Distinguish between mural and miniature paintings.
4. Ajanta and Ellora cave paintings are similar. Critically examine the statement.
5. Discuss the contribution of Mughals in the development of Rajasthani style of paintings.
6. Ragamala paintings are unique to India. Elucidate.

3

INDIAN HANDICRAFTS

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INTRODUCTION

Handicrafts are an amalgamation of all the things that are crafted by a man/woman’s hands. Many States in India have their own handicrafts that reflect the skill and artistic proficiency. Artists use their skill to create various types of goods that might be decorative or functional. These crafts are of unique kind as these items are solely handmade without the use of any machine. People in India, not only take handicrafts as a way to earn their livelihood but also as an an art to be preserved for future generations. Handicrafts hold special importance to tribal and rural communities who depend on them for their livelihood. Some of the major handicrafts of India are:

Glassware

The **first reference** to glass making was found in the Indian epic **Mahabharata**. However, material evidence does not give any indication of glass beads in the early Harappan Civilisation. The first material evidence was found in the form of beautiful glass beads from the Painted Grey Ware culture of the Ganges Valley (1000 BC). In the Vedic text called ***Satapatha Brahmana***, the term used for glass was ***kanch*** or ***kaca***.

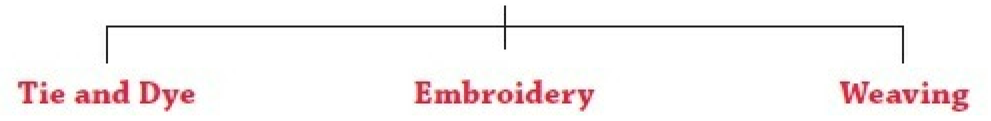
Archaeological evidences have been found of a **glass industry** in **Brahmapuri** and **Kolhapur** in Maharashtra which was operational between 2 BC-2 AD and produced specialised glassware, called **lenticular beads**. It seems that the glass industry had made a foray in optical lenses as references of **spectacles** have been found in the Sanskrit text ***Vyasayogacharita***.

Fig. 3.1 : *Glass Beads*

In the southern part of India, archaeological evidences have been found of glass at **Maski**, which is a Chalcolithic site in the Deccan. Other sites that have yielded evidences of glass are Ahar (Rajasthan), Hastinapur and Ahichachhatra (Uttar Pradesh), Eran and Ujjain (Madhya Pradesh), etc. During the **medieval period**, the Mughals gave patronage to the art of glassware and utilised it as decoration in their monuments like the **Sheesh Mahal**. Other glass items that were famously manufactured for Mughals were glass *hukkas*, perfume boxes or ***ittardans*** and engraved glasses.

Currently, the glass industry has many facets but the most famous one is of **glass bangles**. The most exquisite ones are made in Hyderabad and are called ‘***Churi ka jodas***’. Apart from this, Firozabad is famous for glass chandeliers and other decorative pieces. Another centre for glass in Uttar Pradesh is the city of Saharanpur that produces ‘***panchkora***’ or glass toys for children. Similarly, Patna (Bihar) also produces a peculiar kind of decorative glass beads called ***‘Tikuli’***. This craft has been almost lost in the corridors of industrialisation. However, it is still worn by the Santhal tribes of Bihar. The **Tikuli Art of Bihar** is presently also made on glazed hardboards to revive the art form in contemporary and modern context.

CLOTH HANDICRAFTS



Tie and Dye

There are various types of handicraft techniques that are used on cloth like weaving and printing. The artists use wooden blocks or printed cloths to make patterns on other materials. The technique of tie and dye gives beautiful designs on fabrics and there are different techniques used for it in India. One of the most important art is of ***Bandhani*** or ***Bandhej*** that is referred to as the technique of **'Tie and Dye'** in English. There is evidence of the use of this ancient technique even presently in Rajasthan and Gujarat. It is also popular in Andhra Pradesh and Tamil Nadu. It is also called resist dyeing process where the portions tied do not take on the colour in which the fabric is dipped. Making a series of knots, it is dipped in the colour and the artists design the fabric.

A special kind of tie and dye that leads to ripples or wave like patterns in the fabric is called ***Laharia***. This is usually made in **Jaipur and Jodhpur**. Another kind of tie and dye is called ***'Ikat'***, which is also known as the 'resist dyeing' method. In this method the resist dying on yarn is repeatedly applied before the cloth is woven. The major centres for this work are **Telangana, Odisha, Gujarat and Andhra Pradesh**.

Other processes from the ancient period that are still being used are ***Kalamkari***, which utilise the art of hand painting on fabrics using vegetable dyes of the deep colours. It is commonly practiced in **Andhra Pradesh**. Another beautiful technique of fabric decoration is called **Batik Art**, in which one end of the fabric is permeated with molten wax and then dyed in cold wax to produced batik saris and dupattas that are multicoloured. Batik art is famous in **Madhya Pradesh and West Bengal**. The origin of Batik Art is from **Indonesia**.

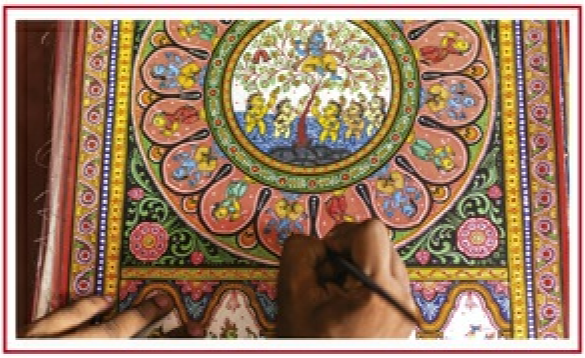


Fig. 3.2: *Cloth Painting*

Some techniques for fabric patterns came to India from abroad via trade routes, for example, the ***Tanchoi*** silk weaving is said to be derived from Chinese inspiration. This might have come to **Surat, Gujarat** via the trading communities. Presently, Tanchoi silk brocades are the expertise of weavers from **Varanasi**. This weave resembles a fine miniature painting. Another ancient art is of **Jamdani** (West Bengal) that weaves muslin with opaque patterns on a transparent background in different styles. Therefore, we get to know that India has a plethora of regional handicrafts based on different varieties of fabric.

Other Tie and Dye, Cloth Painting and Cloth Printing varieties

Name	**Produced mainly in**	**Details**
Paagadu Bandhu Tie and Dye	Andhra Pradesh	It is also known by an Indonesian name **Ikat.** In this tie- dye process, the fabric is woven first, resist bindings are then applied to the fabric which is then dyed.
Tehlia Rumal (Resist dyed Textiles)	Andhra Pradesh	It literally means '**Oily handkerchief**' where **alizarin dyes** are used to make the cloth oily.
Ajrakh Printing	Gujarat	It is a block-printed textile that is **resist-dyed** using natural dyes, including **indigo and madder**. It is done mainly by **Khatris** Community in Kutch region.

Mata Ni Pachedi (Ritual Cloth Painting)	Gujarat	It literally means '**behind the mother goddess**'. **Red** is the main colour used here.
Thigma – Tie Resist Dyeing	Jammu and Kashmir	Natural ingredients are used to colour the woollen cloth such as soot is used for grey and apple bars and onion peels for brown.
Jadu Patua Painting	Jharkhand	Patua means **scroll** on which the paintings are painted by **Jadu Community**.
Pichhwai Paintings	Rajasthan	Portrait painting mainly themed around **lord Krishna** on a cloth or paper.
Dabu printing	Rajasthan	It is an ancient **mud resist hand block** printing technique and is very unique.
Muthangi (Pearl Studded attire)	Tamil Nadu	This type of dress is mainly made for the idols.
Sungadi (Tie Resist Dyeing)	Tamil Nadu	Sungudi is the traditional tie and dye technique.
Dhalapathar Parda and Fabrics	Odisha	By **Rangani** Community of Odisha.
Kani Shawl (GI)	Jammu and Kashmir	It is made of delicate **Pashmina wool** collected from the underbelly of **wild Tibetan and Ladakh** mountain goats.
Kotpad Handloom Fabric (GI)	Odisha	Its designs are taken from the geometrical pattern of duck, hand fan, flower, palanquin, fish, animal, etc.
Tangaliya Shawl	Gujarat	It is a dotted hand woven textile.

(dotted) (GI)		

Traditional Regional Sarees of India

Name	**Produced mainly in**	**Details**
Pochampalli	Andhra Pradesh	Silk and cotton saree with intricate motifs and geometric ikat style of dyeing. Air India airlines crew wears this saree.
Patola	Patan, Gujarat	Rich handloom sarees
Baluchari	Murshidabad, West Bengal	Depicts ancient stories on its border and pallu. Silk threads are extensively used.
Tanchoi Brocades	Varanasi	A kind of banarasi saree where weaving technique involves a single or double warp and two to five colors on the weft on Silk fabric.
Chanderi	Madhya Pradesh	Silk, zari and cotton woven together to make a fabric that is lighter than a feather. It is a see through saree.
Ilkal	Karnataka	Use of kasuti embroidery with chariot and elephant as common motifs.
Tant	West Bengal	Crisp cotton, printed saree.
Nauvari	Maharashtra	A single nine yard sari also known as Kasta saree.
Bomkai	Odisha	Silk and cotton saree with ikat, embroidery and intricate thread work.
Konrad	Tamil Nadu	Fabric usually has either stripes or checks and a wide border along with motifs of animals and natural elements. It is also called a temple saree.

Kosa	Chhattisgarh	A silk saree
Paithani	Maharashtra	Silk saree embroidered with gold colour thread and use of parrot as motif.
Kalamkari	Andhra Pradesh	Use of pen for painting designs.
Kasavu	Kerala	Saree characterized by thick golden border.
Dabu	Chittorgarh, Rajasthan	Dabu is an ancient mud resist hand block printing technique used on cotton fabric.
Jamawar	Jammu and Kashmir	Base used is generally wool with a little addition of cotton. The brocaded parts are woven in Silk or Pashmina. Intricate weaving of a Jamawar involves months of hard work.
Uppada Jamdani Saree (GI)	Andhra Pradesh	**Finest silk** along with **pure zari** are used as raw materials. Jamdani Sari is a Persian terminology, in which **Jam means flower** and **Dani means Vase**.
Jamdani	West Bengal	Finest muslin with opaque patterns woven on a transparent background.
Venkatagiri Saree (GI)	Andhra Pradesh	The saree is ornamented with **zari in pallow** and **border**. **Jacquards** are used to weave extra **weft designs**. Generally, **soft and pastel colours** are used in the sari.
Kotpad Saree (GI)	Odisha	Use of **natural maddar** in dyeing of cotton yarn is the USP of **Kotpad** products. The design is mainly inspired by the surroundings like **duck, hand fan, flower, palanquin, fish, animal,** etc.

Embroidery Crafts

Amongst the crafts used on textiles, the art of working raised designs using threads or wooden blocks is unique. This art is called embroidery and can be

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performed by using threads of gold, silver, silk or cotton on cloth with the help of needles. There are several types of arts of embroidery, a list of which is given in a table later in the chapter.

Embroidery arts like **Applique or *Pipli*** work is practiced in Pipli village in Odisha. It is a type of patchwork made of embroidered colourful fabric that is sewed together to make a single piece. They use this technique to make beautiful lamps. Another famous technique is called **Phulkari**, which literally means 'making flowers'. This process uses the technique of darning to create colourful flower like patterns on the cloth. It is produced in Punjab, Haryana and Delhi.

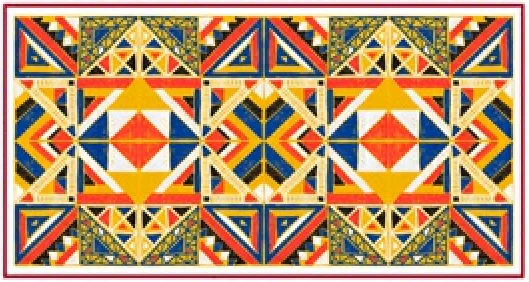


Fig. 3.3: *Applique Patterns*

Furthermore, there have been medieval yet innovative techniques like **Bagh** from Punjab, which use silk threads to embroider on a green cloth to make flower like patterns. Other techniques like the **Gota** (Rajasthan) uses gold threads to embroider and to create applique like patterns on the cloth. Khandela and Jaipur are two famous places for **Zari** work. Another technique related to Zari is called **Karchobi** (Rajasthan), which is created by sewing flat stitches on cotton stuffing to create a raised zari like metallic thread pattern.

The **Chikankari** or Chikan embroidery defines the culture and cloth making process of **Lucknow**. It uses white thread to make flowers and other beautiful patterns. It can be done on a variety of clothes like cotton, *mulmul* ka cotton, polyester and voile.

Kashmir is famous for the fine workmanship of the **Kashida** embroidery that is generally done on the famous **Cashmere Shawls**.

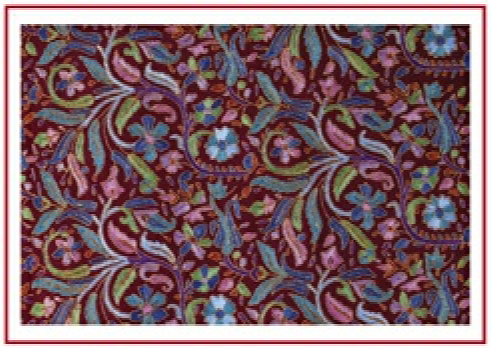


Fig. 3.4 : *Kashida Embroidery*

Banaras Brocade is famous for their silver and golden zari (embriodery) work on the sarees. They have floral motifs and generally silk sarees are used. It takes two to eight weeks to make them.

In the courts of Muslim rulers during the medieval period, Himroo material was used for royal dresses and shawls. Even today, **Himroo** shawls are very popular. They are made in Aurangabad (Maharashtra).

The royal **Maheswari sarees** of Madhya Pradesh also use a mixture of cotton and silk yarns. They are embellished with golden zari work. They are famous for their **reversible borders**, that can be worn either side.

The **Chamba Rumals** (handkerchiefs) of Himachal Pradesh in which the influence of Chamba Pahari painting is evident, are delicately embroidered in shades of green, yellow and ochre with themes of Krishna's tales. It is commonly used as an item of gift during marriages. All of nature including trees, flowers, etc. are depicted in these rumals.

Kutch in Gujarat is known for **mirror work** embroidery, called **Shisha**, in which tiny pieces of mirror are fixed to the fabric using herringbone and satin stitch.

In **Manipur**, delicate muga silk thread embroidery in dark colours is done on the borders of **phaneks** (traditional shawl) worn by women during auspicious occasions like marriages. In **Karnataka**, beautiful geometrical motifs are created in cross stitch in the folk embroidery of **Kasuti**. They are hand-made and possibly belong to the Chalukyan era.

Hence, to sum up, a list of embroideries found at the various corners of India are given below:

A list of famous embroideries in India

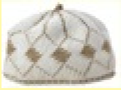
Name of Embroidery	**Produced mainly in**	**Details**
Chikankari	Lucknow, Uttar Pradesh	Created by block printing patterns on the fabric at first and then the embroider stitches along the pattern, and the finished piece is later washed to remove traces of the prints.
Kantha	West Bengal and Odisha	The thread used for **Kantha** is generally drawn from the border threads of the used cloth and involves different motifs.
Phulkari	Punjab	Embroidery of **flower motifs** with contrast of bright colours on light colored fabric. The stitches are embroidered on the reverse of the cloth.
Bagh	Punjab	It is similar to phulkari but has embroidery work throughout the **whole surface** of the fabric.
Zardozi	Uttar Pradesh	Uses combination of gold, silver or copper wire with silver or golden polish and silk threads.
Kashidakari	Jammu and Kashmir	Simple chain stitches involving **floral patterns**. Human and animal figures are generally absent.
Aari	Gujarat	Created in fine, concentric rings of chain stitch using a long hooked needle called the crewel and involve floral motifs.
Mirror work	Rajasthan and Gujarat	Use of small pieces of mirrors of various shapes and sizes, stitched in between colourful embroidery.
Dharaniya	Gujarat	Embroidered **wall hangings** used at the homes.

Heer	Gujarat	Bold geometric patterns worked in silk.
Gota	Rajasthan	Small pieces of **gold zari ribbon** are applied onto the fabric with the edges sewn down to create elaborate patterns.
Akshida	Bihar	Similar to Bagh.
Kasuti	Karnataka	Kasuti is done with a single thread and involves **counting of each thread** on the cloth. The patterns are stitched without knots, so that **both sides of the cloth look alike**.
Rabari	Gujarat	Embroidered **animal** decorations by the **Rabari tribe** of Gujarat.
Shamilami	Manipur	It mixes weaving and embroidery.
Phool Patti ka Kaam	Aligarh, Uttar Pradesh	Use of **flower petals** and **leaves** as motifs in the embroidery.
Toda	Toda tribes of Tamil Nadu	Similar to Kantha work.
Banni	Gujarat	It is by the **Lohana Community**. Use of silk floss for embroidery of geometrical motifs including use of glass works.
Banjara	Lambada tribes of Andhra and Banjara tribes of MP.	Mix of applique with mirrors and beadwork.
Mukesh	Uttar Pradesh	Involves **twisting thin metallic threads** to create patterns all over the fabric.
Karchobi	Rajasthan	Raised zari metallic thread embroidery created by sewing flat stitches on cotton padding.

Pipli	Pipli village, Odisha	Based on patchwork where brightly coloured and patterned fabric pieces are sewn together on a plain background.
Khatwa Applique work (GI)	Bihar	This **applique and patchwork** is generally found in wall hangings, shamianas, saris, dupattas, cushion covers, etc.
Lambani (GI)	Karnataka	It is a unique **needle craft** done by women.
Sozni (or suzani) (GI)	Jammu and Kashmir	This type of embroidery is also called **Dorukha**. The motifs are created in satin stitch and worked equally on both sides but different in colours.
Sujni (GI)	Bihar	The **base fabric** used is generally **red or white**. Outlines of the main motif are highlighted with **thick chain stitch**.
Gara	Gujarat	This intricate work was introduced **by Parsis** who brought this technique **from China**. Gara involves drawing design on a paper at first and then tracing the design on the saree.
Kimkhab	Varanasi (Uttar Pradesh)	It is a type of heavy brocade woven with silk and gold threads. The gold thread is called **kalabattu**.
Dongaria Scarf - Kapragonda	Odisha	Women of the **Dongaria Kondh tribe** embroider a scarf called **kapragonda** which they wear over a white sari with a red border.

Variety of Weavings in India

Name of the Weaving	**Produced mainly in**	**Details**

Pata Weaving	Bastar, Chhattisgarh	Sari of this kind is mainly used by tribal women.
Mashru Weaving	Gujarat	This is a handwoven mix of **Silk and Cotton** textiles.
Bohra Cap weaving 	Gujarat and Madhya Pradesh	It is made using an aluminium vessel as a base, the crochet is begun at the centre and proceeds in a spiral form, from the core to the outer edge. Here both **geometric and floral patterns** are created.
Patku Weaving	Gujarat	Patku is a tie-dyed textile, woven on a pit loom.
Crochet Work	Andhra Pradesh	It is a process of creating fabric by interlocking loops of yarn, thread, or strands of other materials using a crochet hook.
Pattu Weaving	Rajasthan	It is mainly done on **woollen textile**. Threads of Pattu is made of either **camel or sheep** wool.
Wangkhei Phee (traditional weaving) (GI)	Manipur	Very fine **white cotton** is used for this. The fabric is transparent with designs and patterns on it.
Shaphee Lanphee weaving (GI)	Manipur	This traditional textile fabric is woven as a **shawl**. **Meitei women** are usually involved in making this type of shawl.

Durrie (Floor mat) Weaving

Type	**Belongs to**
Musallah Rug	Andhra Pradesh
Namda Felted Rugs	Gujarat

Kaleen : Knotted Carpets	Jammu and Kashmir
Khabdan : Pile Carpets	Jammu and Kashmir
Navalgund Durrie	Karnataka
Panja Dhurrie	Punjab, Rajasthan
Jamakalam (Bhavani Durrie)	Tamil Nadu

Ivory Carving

The practice of ivory carving has been prevalent in India since the Vedic period where it was referred to as ***'danta'*** probably as a signifier to the elephant's tusk, which was the source of ivory. Recent excavations have shown that during the **Harappan period**, ivory and objects made of ivory like ivory dice, etc. **were exported from India** to Turkmenistan, Afghanistan and parts of Persian Gulf.

An inscription from Sanchi was found that dates back to 2nd century BC. It mentions the guild of ivory workers hailing from Vidisha and carved sculptures in the Sanchi Stupa. Apart from these literary references, archaeological remains of an **ivory comb from Taxila** have been found. Many ivory artifacts have been found from the Mughal period that was used for combs, dagger's handles and in other ornaments.

The traditional centres for the carving of ivory are Delhi, Jaipur and Murshidabad in **West Bengal**. They have produced beautiful objects of art, caskets, palanquin and the famous **Ambari Hathi**. Other specialist areas are:

- **Kerela:** Well known for **painting on ivory**.
- **Jodhpur: Bangles** made of ivory.
- **Jaipur:** Famous for its ivory **jali work** used in homes and small art objects.

Begram Ivories

Found in ***Begram, Afghanistan****, they are rare decorative plaques, small figures, etc. carved of ivory and bone. They could be associated with* **Kushan Art** *of* **1st or 2nd century AD**.

Silver Crafts

One of the most famous techniques used by silver jewellery artists is called **Filigree work**. Odisha is also well known for its silver anklets called ***painri*** and ***paijam***. They make uniquely knitted ornaments made of silver called ***gunchi***.

The ***Bidri*** work done in the Bidri village of Karnataka is also very famous for its beauty. It uses silver to create inlay work against dark backgrounds. This creates an elusive and stark contrast for the shining silver work. It has got the GI status.

Clay and Pottery Work

Pottery has been known as the **'Lyric of handicrafts'** as it is molded like a poetic composition and has a sensual appeal to the senses. Making objects out of clay has been one of the earliest crafts begun by man. The earliest evidence has been found in the Neolithic site of **Mehrgarh**, now situated in Pakistan. The remnants show that the art of clay pottery making was highly developed in 6000 BC. The most famous pottery from the ancient period is the **Painted Grey Ware** pottery, which is typically grey in colour and was related to Vedic period (1000-600 BC).

In some parts of the country, evidences of **red and black pottery** can be found that has been dated to 1500-300 BC. These were found in large parts of **West Bengal**. Another type of ancient pottery was the **Northern Black Polished Ware**, which was made in two phases: first in 700-400 BC and next during 400-100 BC. These phases partially coincided with the Mauryan period. Furthermore, in the southern parts of India, we find remnants of

‘**Roulette Pottery**’ that can be dated to 200-100 BC. Most of the evidences have been found from Arikamedu near Puducherry.

Fig. 3.5: *Pottery*

After the beginning of the Gupta period (4th century AD), we find newer decorative techniques like embellishment, painting, stamping and molding. With the coming of Indo-Islamic traditions, evidences of **glazed pottery** can be found. Currently, every part of India specialises in a particular type of clay work. A brief list would be:

Name of Pottery	**Place of Origin**	**Features**
Khurja Pottery	Uttar Pradesh	Colourful and sturdy, used to make household items.
Black Pottery	Azamgarh, UP	Special dark tint
Blue Pottery	Jaipur	Made of ***Multani Mitti***
Kagzi Pottery	Alwar, Rajasthan	Delicate pottery, thin and slightly brittle
Pokhran Pottery	Pokhran, Rajasthan	Used for household items
Dalgate Pottery	Jammu and Kashmir	Uses special glaze
	Tamil Nadu	Special centres in South Arcot

Karigari Pottery		
Surai	West Bengal	Common jugware
Black Pottery	Ukhrul Manipur	Special black tint in the glaze
Gopichandan	Saurashtra	Art objects made of clay

Bronze Crafts

In ancient India, metals were used for spears and arrows more than they were used for art. Yet, metal casting has been useful for craftsmanship for more than 5000 years. One of the oldest art form is of bronze work as evinced by the bronze statue of a **Dancing Girl** from Mohenjo-daro, which has been dated around 3500-3000 BC.

We know that the earliest non-ferrous metals used by man were copper and tin and these two were mixed to form Bronze. The earliest literary evidence about different methods of casting bronze can be found in the ***Matsya Purana***. Later texts, ***Rasaratnakara***, also mentioned about metal purity and distillation of zinc.

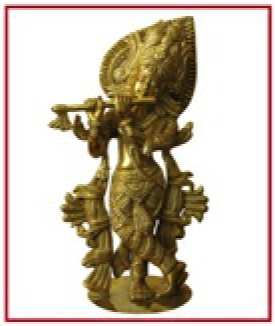


Fig. 3.6 : *Bronze Statue*

Amongst the bronze craft producing areas, Uttar Pradesh takes precedence as it has major centres like Etawah, Sitapur, Varanasi and Moradabad.

They produce decorative items like flower pots, images of Gods and Goddesses. They are also famous for producing ritualistic objects like ***tamrapatra, kanchantal*** and ***panchpatra***.

Another major centre is Tamil Nadu, which focuses on producing beautiful ancient statues resembling the art forms from Pallava, Chola, Pandyan and Nayaka period. Presently, important centres of Brass work across India are:

Gaja Tandava	Shiva dancing in the *Tandava* position.	Kerala
Rare Jain imagery and icons	Reflects the need of ancient Jain pilgrim centres in Karnataka.	Karnataka
Dokra Casting	Used for ornaments made of brass.	Odisha and West Bengal
Pahaldar Lamps	Copper and brass lamps in different styles and shapes.	Jaipur and parts of Uttar Pradesh.
Pembarthi craft	Exquisite sheet metal (brass) art to adorn chariots and temples.	Telangana

Other Metal Crafts

There are various types of metal casting that can be achieved in iron, copper, bell metal, etc. Creating ornamentation on metal using techniques like engraving, embossing and damascening makes these crafts unique. One of the most famous techniques is the ***Marori*** work of **Rajasthan**, which uses metal to create etchings on the base metal and filling the gaps with black lac.

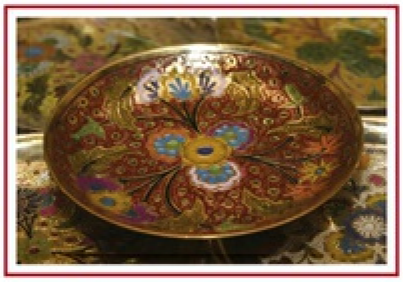


Fig. 3.7: ***Marori*** *Work of Rajasthan*

Most of the major crafts use techniques like embossing or repousse that creates a raised design in relief. Other crafts use the technique of engraving, which is created by scratching and cutting lines into the other metal. Most of the metal work is used for making pots and pans like the ***badla***, which are semi-circular or rounded pots made in Marwar region of Rajasthan by using zinc. Other major work on metal is done in Moradabad which perfects the technique of ***Baarik Kaam*** or delicate work. They use the ***Nakkashi*** style or the engraving style to create pots.

Another amazing technique is of using fine copper or brass wires to create patterns in finely chiseled grooves in the metallic base. This technique is called ***Tarkashi*** (Rajasthan). Rajasthani artists have also perfected the technique of ***Koftgiri*** or damascening that involves inlaying a light metal on a dark side. Artists in Jaipur and Alwar usually make it.

Other varieties of famous metal crafts in India are given below:

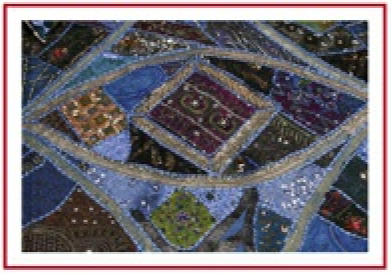


Fig. 3.8 : *Tarkashi Work from Rajasthan*

Other Famous Metal Crafts in India

Name of the Metal Craft	**Produced mainly in**	**Details**
Bidri Craft (GI)	Karnataka	Blackened **alloy of zinc and copper is inlaid** in thin sheets of **silver** to make items like hookahs, vases, earrings, showpiece items, etc. which also have a good export market.
Aranmula Kannadi (**Metal Mirror**) (GI)	Kerala	Being a **rare** piece of craft, it is a **handmade metal-alloy mirror**, made in Aranmula, a small town in Kerala. The alloy is polished for several days to get mirror’s reflective surface. The **composition of alloy is a trade secret** of the families involved.

Netturpetti jewellery boxes	Kerala	It is an **antique handicraft** made normally using **rosewood** and brass curios. It has intricate patterns which are inspired by the **temple architecture** and traditional art forms of **Kerala.**
Chandi Tarkashi (Silver Filigree)	Odisha	Alloy of 90 percent or more pure silver is used. Techniques such as **granulation**, **snow glazing** and **casting** are used innovatively to make ornaments.
Swamimalai Bronze Icons (GI)	Tamil Nadu	Swamimalai is a traditional site where this craft is practiced since **Chola Period**. Idols of **bronze** and **"panchaloha"** (copper, brass, lead silver and gold) are made for religious purposes.

Leather Products

The art of leather tanning is known to have existed since 3000 BC. Although the first few animals whose skins were tanned were tigers and deers, the most popular animal for the skinning became camels. It is said that in the ancient period, the *rishis* or the wise men dwelling in the forest used animal skins as mats. Even though leather was used in the Mughal period, the degenerative nature of leather makes it difficult for us to find material evidence for it.

Currently, leather is mostly used to make footwear, bags and wallets. The biggest market of leather is in Rajasthan where camel leather is used to make bags of various shapes and sizes. Apart from these, **Jaipur** and **Jodhpur** are famous for ***Mojaris***, which are specific types of leather footwear. Another major centre in Uttar Pradesh is **Kanpur** whose economy is sustained to a large level on leather and tanned products. Maharashtra is also famous for its ***kolhapuri chappals***.

Fig. 3.9 : *Jutti – a Leather Footwear*

Apart from these, Chennai and Kolkata are also major centres for leather bags and footwear. Punjabi ***juttis*** are also famous as they use applique technique on the footwear that makes them very beautiful. Another major technique of art on leather is practiced in Bikaner called **Manoti Art**, which involves **decorating articles with camel skin**. This Manoti Art is also called **Usta Art** *(derived from persian word Ustad or Master).*

Various Regional Footwears in India

Name	**Mainly produced in**	**Details**
Konglan Stitched Boots	West Bengal	Made in the northern part of West Bengal. These boots have thick leather sole, and high layered sides made from either leather or thick cloth.
Paabu Stitched boots	Jammu and Kashmir	Traditional colourful knee length boots from Ladakh region.
Kolhapuri chappal (GI)	Karnataka and Maharashtra	Handcrafted pure leather ethnic footwear mainly produced in Kolhapur region of Maharashtra and some parts of Karnataka.
Katki chappal	Odisha	Ethnic Leather footwear.
Tilla jutti (Traditional footwear)	Punjab	Inspired from **Indian Rajputana**, it is traditionally made up of **leather** and with extensive embroidery using **gold and silver thread**.
Mojari (Leather footwear)	Rajasthan	Traditionally, it is made by artisans mostly using **tanned leather.**
Multani Khussa	Rajasthan and Punjab	It is made using **vegetable tanned leather** and is embroidered with **brass nails, mirrors, ceramic**

		beads, etc.

Wooden Work

India has a large forest cover and wood is one of the major products derived from these resources. One of the biggest commodities made from the wood is furniture. We find different kind of exquisitely carved woodwork furniture in ***sheesham*** wood, pinewood, etc. One of the largest centres for making wooden furniture is **Kashmir** where this art form has flourished since 11th century. They use **walnut** and **deodar wood** extensively. Kashmiri artists are also adept at making wooden houses, houseboats, etc. owing to the cold and wet climate that is prevalent there. Some of the most exquisite woodwork are the Kashmiri lattice work such as ***acche-dar, khatamband*** and ***azli-pinjra***.

Another major centre is **Gujarat** where wooden latticework is used on the windows and wooden doors. Moreover, most of the hilly areas that have access to abundant wood, excel at carving techniques. For example, in Himachal Pradesh, towns like Brahmour and Chatrahi, excel at woodcarving techniques like the naghbel, kutheriphool, jali and dori used in temples. Other major centres in India for woodwork are:

Karnataka	***Sandalwood***	Making of various carved wood items
Andhra Pradesh	***Raktachandan (Typical Red Sandalwood)***	Carved dolls and figurines
Kerala	***Teakwood***	Used to make Tharavad Houses that are famous for their deep brown colour and intricate woodwork.
Nagaland	***Kumisyng Wood***	Local wood found in most parts of the North-Eastern states and noteworthy for huge log drums.
Rajasthan	***Rohida Wood***	Used to make decorative items like ***sindoor*** boxes and turned bowls.
Ratnagiri, Maharashtra	***Pandora Wood***	Lacquered imitation fruits

Other famous wood crafts

Name	**From**	**Details**
Nirmal Painting (made on wood)	Telangana	The evolution of this art form started from **Kakatiya dynasty**. It is a precise **painting on a wooden surface** and finally touched with gold and then varnished.
Kashtakari wood carving	Goa	Along with household products, woodcarving is also visible in churches, temples, houses, etc.
Santalum (Sandalwood carving)	Karnataka	It is mainly used to manufacture idols and products related to religious purposes.
Khatamband Woodcraft (GI)	Jammu and Kashmir	The wood pieces are joined with the help of three different types of joints which forms the basic technique of Khatamband. This used designs originated from the **geometrical tessellating patterns** of **Islamic tradition**.
Sikki Grass Craft	Bihar	It is used to make ornaments, boxes and the containers to store rice, grains and lentils, etc.
Shital Patti Grass mat	Assam	Shital means cool and patti means mats. **Green patidai or long-stemmed knotless mohtra reeds** are used as raw materials to make the mats.
Khunda - Bamboo staves	Punjab	It is used as an essential part of **Bhangra dance**. These iron tipped staves serve the purpose of a walking **aid and weapon**.
Kawad Mobile shrines	Rajasthan	The **portable shrine** has multiple folding doors, each of which is painted with representations of **epics and myths of Hindu Mythology**.

Choktse - Tables	Sikkim	It is a type of **Tibetan** small wooden foldable and portable table, carved with customary **Buddhist signs** such as **lotus, mandala and fish**.
Likhai (Wood Carving)	Uttarakhand	The border of the wooden doors are adorned with **Tibetan** motif like **3-flower, arch and dragons**. Sometimes it has 14 rows of curving like **swans, parrots, lotus, creepers,** etc.
Sankheda Furniture (GI)	Gujarat	It is made of **100 percent seasoned teakwood**. **Abstract designs and floral paintings** are drawn on wooden furniture with bright shades of **gold, silver, maroon, green, vermilion and brown**.
Walnut Wood Carving (GI)	Jammu and Kashmir	This traditional carving technique is characterized by **high relief** and **undercut style of carving** to elaborate designs. The best quality walnut wood is obtained from **Shopian** and **Anantnag**.
Pethapur Printing Blocks (GI)	Gujarat	This craft is preserved by artisans from **Prajapati and Gajjar families.** These blocks are used for printing on garments by manufacturers.

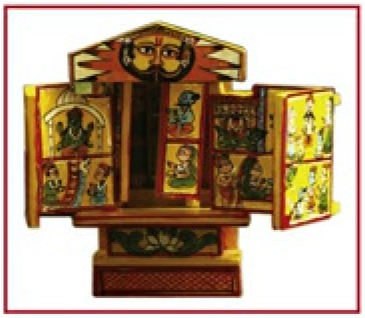


Fig. 3.10: *Kawad Mobile Shrine*

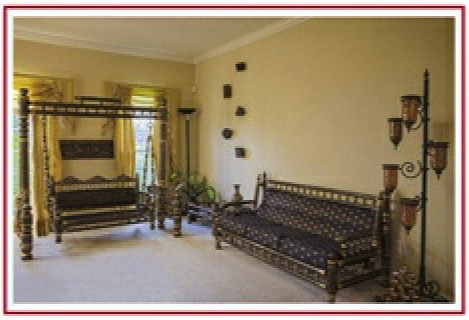


Fig. 3.11: *Sankheda Furniture*

Various Types of Toys

Toy making is as much an art as it a flourishing business. The first evidence for **toy carts** were found in the Harappan Civilisation and continued till the early historic period. Toy carts of copper, bronze and terracotta were found in several archeological sites belonging to the Harappan period like Alamgirpur, Ambkheri, Kalibangan and Lothal.

Similar cart models were found in early historic sites like Atranjikhera, Nagarjunakonda, Sambhar, Sonapur, Ujjain and Brahmpuri. In the ancient and medieval period, toys were made of different types of material like clay, paper, papier-mâché and painted or lacquered wood. Beautiful dolls were made of **Red wood**, for example, the ***Tirupati dolls*** that are prevalent in Andhra Pradesh.

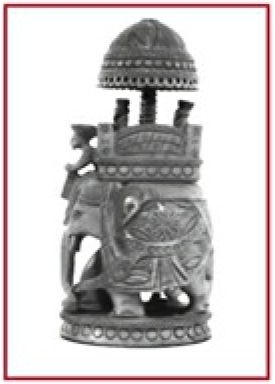


Fig. 3.12: *Kondapalli Ambari Hathi (elephant)*

Rajasthan is famous for dolls and stuffed toys made of colourful cloth. In Assam, the traditional dolls are made out of ***pith*** or Indian cork. Southern Indian States specialise in making toys out of different types of wood. In Mysore and **Channapatna** (Karnataka), special toys made of lacquered wood are also substituted for crafts as they are so exquisite. In **Kondapalli**, situated in Andhra Pradesh, local soft wood known as ***ponki*** is used to make a very popular toy called the ***Ambari Hathi***.

Famous varieties of Toys in India

Name	**Produced in**	**Details**
Channapatna Toys (GI)	Karnataka	Traditionally made from **ivory-wood**.
Kondapalli Bommalu Toys (GI)	Andhra Pradesh	It is made using a soft wood. The wooden piece is heated to make it moisture-free. Subsequently, different parts of the toy are carved separately and are then glued together. Example - Ambari Hathi
Kinhal or Kinnal Toys (GI)	Karnataka	This unique wooden craft flourished under the royal patronage of **Vijayanagara Empire**.

Stoneware

Following the tropical and geographical situation of India, it is realised that stone **masonry** and crafting is one of the most popular art in India. In the ancient period, to create exquisite monuments, the artisans needed skills in carving and sculpting. The best examples of stonework can be seen in South Indian towns. The artisans used a range of stones to create their masterpieces like the soft-brittle sandstone to patchy red stone to hard granite.

The task was to create lifelike structures that resemble natural postures exhibited by people. The evidence of the sculptures and the architectural façade can be seen from the monuments dated to the **Mauryan** Period. The best examples would be the rock-cut caves of Ajanta and Ellora, the erotic sculptures of Khajuraho, Buddhist carvings of Sanchi and Bharhut. In the hilly areas, a good example can be seen from the monolithic carving of the rock cut temples at **Masrur** in the Kangra district of Himachal Pradesh, carved in early 8th century AD.

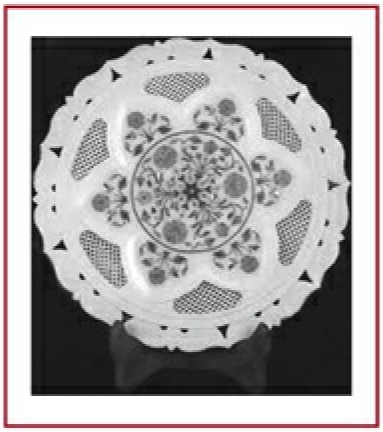


Fig. 3.13: *Stonework*

This trend changed considerably in the Mughal period that moved from stone to the marble stonework. They focused on **inlay** work with colourful stones on marble known as Pietra Dura Work. They also built a lot of monuments using sandstone. Some of the grandest monuments are Taj Mahal and Itmad-ud-Daulah's tomb, made of white marble. One of the main centres of procuring marble is Rajasthan, which produces the renowned ***'Sang-e-Marmar'*** or the white ***Makrana*** marble. Another major place is Jhansi in Uttar Pradesh, which makes articles out of dark brown stone called ***Sang-e Rathak***.

FLOOR DESIGNS

Floor designs have a universal appeal. This diverse art form cuts across regional boundaries and are seen in many States. They are often made during religious or auspicious family occasions.

Generally, the designs are made freehand, beginning at the centre with a dot and then expanding in concentric patterns of geometrical shapes of circles, squares, triangles, straight lines and curves. It is a natural way of drawing, beginning at the centre, growing larger with repetition of pattern.

Natural materials and colours which do not stain the floor and can be easily erased are generally used. Therefore, they are not meant to be permanent. For white colour, dry white chalk or lime powder (limestone/chuna), powdered marble or a mixture of rice powder and lime is used.

The **Chowk Purna** of Punjab and Uttar Pradesh and the **Aipan** designs of Himachal Pradesh adopt squares, circles and triangles as the basic motif. The word chowk (square) is derived from the word chowki (seat) of Lakshmi (goddess of wealth and prosperity). They are made during auspicious festivals and occasions.

The **Mandana** of Rajasthan and Madhya Pradesh literally means mandan (decoration). The patterns again vary from squares, hexagons, triangles and circles. For preparing a mandana, the ground is cleaned with cowdung and on several occasions finished with crimson red which is obtained from reti (red earth). The Mandanas of Madhya Pradesh use a variety of shapes and designs according to the occasion.

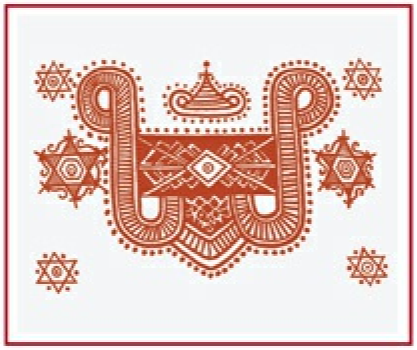


Fig. 3.14: *Mandana of Rajasthan*

Santhias are made in Gujarat to decorate the entrance of houses on important occasions. **Rangoli** of Maharashtra uses elegant shapes and motifs like lotus, swastik, etc.

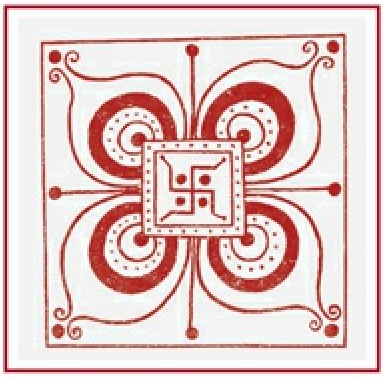


Fig. 3.15: *Rangoli, Maharashtra.*

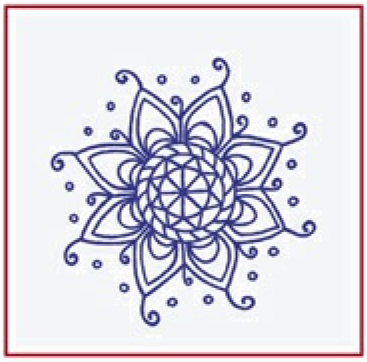


Fig. 3.16: *Santhias*

The **Kolam** designs of South India are drawn to link an array of dots which vary in number, combination and form. The thin lines are drawn with powdered rice or the white powder of crushed stone on a wet ground. Kolam designs are outlined with red geru. It is also called **Hase in Karnataka, Muggulu in Andhra Pradesh and Golam in Kerala.**

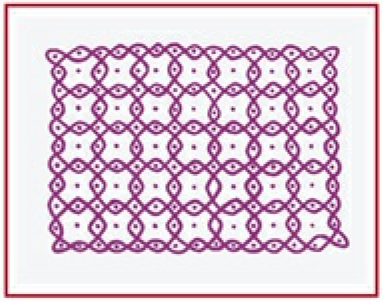


Fig. 3.17: *Kolam*

Cosmological bodies are also drawn, especially the Sun and the Moon. **Mandapa Kolams** are the large floor designs drawn exclusively for marriage ceremonies. Made with wet rice paste, these kolams add sanctity to the marriage hall. In many households, space for worship in homes is sanctified every morning with a Graha Kolam.

The **Jhonti** of Odisha and the **Aripana** designs of West Bengal and Assam are highly stylised. Conch shells, fish, serpents, flowers, etc. are commonly used as motifs. The designs are drawn on the floor with chalk powder and filled with coloured powder or rice paste coloured with alta (sindoor) for red and turmeric for yellow. It is customary to place a flower before each Aripana design.

Other Famous Handicrafts in India

Name of the Handicraft	**State**	**Details**
Papier Mache (GI)	Jammu and Kashmir and Bihar	This craft is made of **paper pulp** coarsely meshed and mixed with **copper sulphate** and **rice flour** and then moulded into the desired shape.
Gambira Masks	West Bengal	The theme of the mask is the musk of **Goddess Kali**.
Chhau Mask (GI)	West Bengal	Chhau mask is mainly used in **Chhau dance**. Mask consists of various mythological characters like **Mahishasur-Mardini**, **Rama-Sita**, etc.
Thongjao Pottery	Manipur	It is a terracotta pottery which includes pitchers, cooking vessels, plates, pot rings, lids, bowls and pots, made mostly by women.
Sanjhi Paper stencils	Rajasthan	Sanjhi paper cutting is an **ancient craft of paper stenciling**. These stencils were used to make rangoli patterns on walls and floors known as **'Sanjhi'**.
Bitti Chitra (wall painting)	Rajasthan	It is a **mud wall painting**. People decorate walls with bitti chitra through which they try to secure house from evil spirits.
Suthai (Stucco Work)	Tamil Nadu	It is practiced mainly by the craftsmen from **Pilamar** caste in Kakampudur.
Rambaans Natural Fiber Craft	Uttarakhand	Rambaans is a variety of the **sisal plant.** The fiber is bunched, rolled and braided into toys, ropes, tables, mats, bags, hats, etc.
Molela Clay	Rajasthan	It is a type of terracotta tiles and murals. It literally means **"baked earth".**

Ceramics (GI)		
Thewa Art Work (GI)	Rajasthan	It was the invention of **Nathuni Sonewalla**. It was used in making objects like comb, hairband, coat button, photo frame and jewellery items.
Ganjifa Cards (GI)	Karnataka (Mysore)	It is a **card game** which came from **Persia**. It was very popular during the **Mughal Period**.

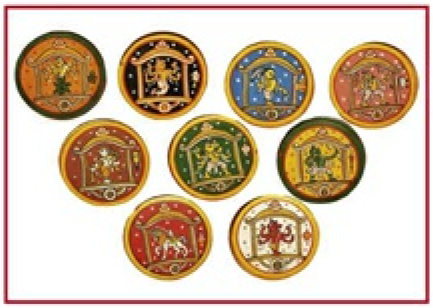


Fig. 3.18: *Ganjifa Cards*

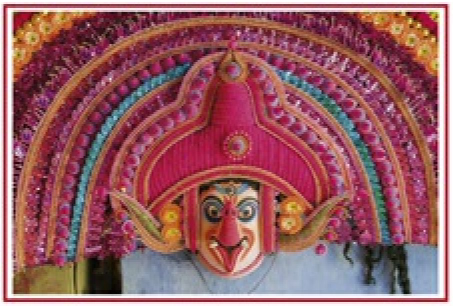


Fig. 3.19: *Chhau Mask*

Fig. 3.20: *Rambaans Natural Fiber Craft*

Previous Years' Questions of Preliminary Examination

2018

1. Consider the following pairs Craft vs Heritage of:
   1. Puthukkuli shawls : Tamil Nadu
   2. Sujni embroidery : Maharashtra
   3. Uppada Jamdani saris : Karnataka

   Which of the pairs given above is/are correct?
   - (a) 1 only
   - (b) 1 and 2
   - (c) 3 only
   - (d) 2 and 3

2015

2. Kalamkari painting refers to
   - (a) a hand-painted cotton textile in South India
   - (b) a handmade drawing on bamboo handicrafts in North-East India
   - (c) a block-painted woollen cloth in Western Himalayan region of India
   - (d) a hand-painted decorative silk cloth in North-Western India

Answers

1. (a)
2. (a)

Practice Questions for Preliminary Examination

1. Consider the following:

	Saree	**State**
1.	Pochampalli	Andhra Pradesh
2.	Baluchari	West Bengal

3. Ilkal	Uttarakhand
4. Kosa	Gujarat

Which of the above is/are **not** correctly matched?

(a) 1 and 3
(b) 1 and 2
(c) 1 and 4
(d) 3 and 4

2. Consider the following about **Dabu Saree:**

1. It uses the ancient mud-resist hand block printing technique.
2. It is famous in Chhattisgarh.

Which of the above statement(s) is/are true?

(a) Only 1
(b) Only 2
(c) 1 and 2
(d) Neither 1 nor 2

3. **Tehlia Rumal** (oily handkerchief) is famous from the State of:

(a) Rajasthan
(b) Gujarat
(c) Himachal Pradesh
(d) Andhra Pradesh

4. Which of the following is/are correctly matched?

1. Kani shawl	Andhra Pradesh
2. Tangliya Shawl	Gujarat
3. Puthukkuli shawl	Tamil Nadu

(a) 1 only
(c) 2 & 3
(b) 1 & 2
(d) 1 & 3

5. Consider the following statements:

   1. In **Phulkari** embroidery, use of flower motifs is prominent.
   2. In **Kashidakari** embroidery, human & animal figures are generally preferred.

   Which of the above statement(s) is/are correct?

   (a) Only 1

   (b) Only 2

   (c) 1 & 2

   (d) Neither 1 nor 2

6. This saree from **Madhya Pradesh** uses a mixture of cotton and silk yarn. They are famous for their **reversible borders** and can be worn either side. The name of the saree is:

   (a) Chikankari

   (b) Maheswari

   (c) Jamdani

   (d) Chanderi

7. Consider the following statements:

   1. **Pattu weaving** is mainly done on cotton fabric.
   2. **Bohra weaving** is mainly done on cap.

   Which of the above is/are correct?

   (a) Only 1

   (b) Only 2

   (c) Both 1 and 2

   (d) Neither 1 nor 2

8. Consider the following **floor mats or Durries**:

1. Musallah	Andhra Pradesh
2. Navalgund	Karnataka
3. Jamakalam	Tamil Nadu

Which of the above is/are correctly matched

(a) 1 and 2

(b) 2 and 3

(c) 1 and 3

(d) 1,2 and3

9. At **Begram in Afghanistan**, rare decorative plaques, small figures, etc. have been found. They were made using:

(a) Sandalwood

(b) Gold

(c) Ivory

(d) Mixture of Gold and Silver

10. A unique handmade **metal-alloy mirror** which is a trade secret of the families involved in its production and is from the State of **Kerala**. It is

(a) Pembarthi

(b) Bidri

(c) Aranmula Kannadi

(d) Netturpetti

11. Consider the following **floor designs:**

1. Santhias Gujarat
2. Mandana Rajasthan
3. Jhonti Assam

Which of the above is/are correctly matched?

(a) 1 and 2

(b) 1 and 3

(c) 2 and 3

(d) 1, 2 and 3

Answers

1. (d)
2. (a)

3. (d)
4. (c)
5. (a)
6. (b)
7. (b)
8. (d)
9. (c)
10. (c)
11. (a)

Practice Questions for Main Examination

1. Does giving recognition to a particular handicraft through GI serves the purpose for its increased marketability? Critically examine this statement in the light of some more measures which may be significant in this regard.

4

UNESCO’S LIST OF WORLD HERITAGE SITES IN INDIA

To access online video related to this chapter

Scan the given QR code here

CRITERIA FOR SELECTION

The nominated sites must be of “*outstanding universal value*” and should meet **at least one** of the ten mentioned criteria listed below.

Criteria for Cultural Sites

1. Represents a masterpiece of human creative genius.
2. Exhibits an important interchange of human values over a span of time, or within a cultural area of the world, on developments in architecture or technology, monumental art, town-planning or landscape design.
3. Bears an unique or exceptional testimony to a cultural tradition or to a civilisation which is living or which has disappeared.
4. An outstanding example of a type of building, architectural, or technological ensemble or landscape which illustrates a significant stage in human history.
5. An outstanding example of a traditional human settlement, land-use or sea-use which is representative of a culture or human-interaction with the environment especially when it has become vulnerable under the impact of irreversible change.

6. It is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

Criteria for Natural Sites

7. Contains superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance.
8. An outstanding example representing major stages of the Earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features.
9. An outstanding example, represents significance of on-going ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems, and communities of plants and animals.
10. Contains the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal values from the point of view of science or conservation.

LEGAL STATUS OF DESIGNATED SITES

Once a site is declared as a World Heritage Site by UNESCO, it is accepted as prima facie evidence that such a site is culturally sensitive and warrants legal protection pursuant to the Law of War under the Geneva Convention, its Articles, Protocols and Customs, together with the other treaties including the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and the International Law.

Article 53 of Geneva Convention promulgates:

PROTECTION OF CULTURAL OBJECTS AND PLACES OF WORSHIP: Without prejudice to the provisions of the 'Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of

14 May 1954' and of other relevant international instruments, it is prohibited:

- to commit any act of hostility directed against the historic monuments, works of art or places of worship which constitute the cultural or spiritual heritage of people;
- to use such objects in support of the military effort;
- to make such objects the object of reprisals.

UNESCO World Heritage Sites in India

Cultural Sites declared in

1983

1. Ajanta Caves (Maharashtra)
3. Taj Mahal (Uttar Pradesh)
2. Ellora Caves (Maharashtra)
4. Agra Fort (Uttar Pradesh)

1984

5. Sun Temple, Konark (Odisha)
6. Group of Monuments at Mahabalipuram, Tamil Nadu (Pancha Ratha, Shore Temple, Arjuna's Penance or Descent of the Ganges, Caves Temples, etc.)

1986

7. Churches and Convents of Goa
8. Khajuraho Group of Monuments (Madhya Pradesh) (Group of Hindu and Jain Temples which include Kandariya Mahadev Temple, Vishvanatha Temple, Lakshmana Temple, Chausath Yogini Temple, etc. of Hindu

Origin and Parshvanatha, Adinath and Shantinatha Temples, etc. of Jain Origin)

9. Fatehpur Sikri (Uttar Pradesh)
10. Group of Monuments at Hampi, Karnataka (Virupaksha Temple, Lakshmi Narasimha Temple, Hemakuta Group of Temples, Achyutaraya Temple Complex, Vittala Temple Complex, Hazara Rama Temple, Lotus Mahal, etc.)

1987

11. Elephanta Caves (Maharashtra)
12. Group of Monuments at Pattadakal (Karnataka) (Nine Hindu Temples and one Jain Temple which includes Virupaksha Temple, Papanatha Temple, etc.)
13. Great Chola Temples [Brihadisvara Temple, Thanjavur (Tamil Nadu), Airavateshvara Temple, Darasuram (Tamil Nadu)]

1989

14. Buddhist Monuments at Sanchi, Madhya Pradesh (Great Stupa, Ashokan Pillar, Shunga Pillar, Siri Satakarni inscriptions of Satavahana period, various other Stupas, etc.)

1983

15. Humayun’s Tomb (Delhi)
16. Qutub Minar and it Monuments (Delhi)

1999

17. Darjeeling Himalayan Railway (West Bengal) (Under Mountain Railways of India)

2002

18. Mahabodhi Temple Complex, Bodh Gaya (Bihar)

2003

19. Rock Shelters of Bhimbetka (Madhya Pradesh)

2004

20. Chhatrapati Shivaji Terminus or Victoria Terminus, Mumbai (Maharashtra)
21. Champaner-Pavagadh Archaeological Park (Gujarat)

2005

22. Nilgiri Mountain Railways (Under Mountain Railways of India)

2007

23. Red Fort Complex (Delhi)

2008

24. Kalka-Shimla Railway (Himachal Pradesh) (Under Mountain Railways of India)

2010

25. Jantar Mantar, Jaipur (Rajasthan) (not the one situated in Delhi)

2013

26. Six hill forts of Rajasthan
    - Chittorgarh
    - Ranthambhore
    - Kumbhalgarh

- Amber
- Jaisalmer
- Gagron

2014

27. Rani Ki Vav (The Queen’s Stepwell), Gujarat

2016

28. The Achitectural Work of Le Corbusier (Capital Complex, Chandigarh)
29. Archeological Site of Nalanda Mahavihara (Nalanda University), (Bihar)

2017

30. Historic City of Ahmedabad.

2018

31. Victorian Gothic and Art Deco Ensembles of Mumbai.

2019

32. Jaipur City, Rajasthan (in July)

Natural Sites

1. Manas Wildlife Sanctuary (Assam), 1985
2. Kaziranga National Park (Assam), 1985
3. Keoladeo National Park, Bharatpur (Rajasthan), 1985
4. Sundarban National Park (West Bengal), 1987
5. Nanda Devi National Park, 1988 and Valley of Flowers (Uttarakhand), 2005
6. Western Ghats, 2012 (Sub-clusters include Agasthyamalai, Periyar, Anamalai, Nilgiri, Talakaveri, Kudremukh and Sahyadri)

7. Great Himalayan National Park (Himachal Pradesh), 2014
8. Khangchendzonga National Park (Sikkim), 2016

   Note: Khangchendzonga National Park is the only Indian site under the **mixed category**

Benefits of the World Heritage Site Status

- Brings international attention to the need for the preservation and conservation of the site.
- Brings tourism to the site ensuring economic benefits.
- UNESCO provides funds for restoration, preservation, and training, if required.
- Promotes close ties with the United Nations and provides with prestige and support.
- Enables access to global project management resources.
- Facilitates creating partnerships between government, the private sector, and NGOs to achieve conservation goals.
- Site becomes protected under the Geneva Convention against destruction or misuse during wartime.

Practice Questions for Preliminary Examination

1. Which of the following is not a UNESCO Heritage Site?
   (a) Ajanta Caves
   (b) Ellora Caves
   (c) Bagh Caves
   (d) Elephanta Caves
2. Consider the following sites:
   (i) Sun Temple, Konark
   (ii) Pattadakal Temple, Karnataka

(iii) Mahabodhi Temple, Bodhgaya

Which of the above is/are UNESCO heritage site?

(a) (i) only

(b) (i) and (iii)

(c) (i), (ii) and (iii)

(d) None of the above

3. Arrange the following sites in the ascending order of year in which they were listed as a UNESCO heritage site:

(i) Taj Mahal

(ii) Sanchi Stupa

(iii) Qutub Minar

(iv) Brihadisvara Temple

(a) (i)-(iv)-(ii)-(iii)

(b) (iii)-(i)-(ii)-(iv)

(c) (iii)-(i)-(iv)-(ii)

(d) (i)-(iii)-(ii)-(iv)

4. Which of the following is not correctly matched?

	UNESCO Heritage Site	**State**
(a)	Rock Shelters of Bhimbetka	Madhya Pradesh
(b)	Airavatesvara Temple	Tamil Nadu
(c)	Jantar Mantar	Rajasthan
(d)	Pattadakal Temples	Andhra Pradesh

5. Which of the following is a criteria for selection of a site as UNESCO heritage site?

(a) Masterpiece of human creative genius.

(b) Outstanding example of a type of building, architectural or technological ensemble or landscape.

(c) Both (a) and (b)

(d) Neither (a) nor (b)

6. Which of the following is the last site till now to be enlisted as UNESCO Heritage site?
   (a) Hill Forts of Rajasthan
   (b) Historic City of Ahmedabad
   (c) Victorian Gothic and Art Deco Ensembles of Mumbai
   (d) Airavateswarar Temple

Answers

1. (c)
2. (c)
3. (a)
4. (d)
5. (c)
6. (c)

Previous Years' Questions of Main Examination

2013

1. Differentiate between cultural and natural heritage.

Practice Questions for Main Examination

1. What are the criteria for the selection of a site as the UNESCO Heritage Site?
2. What are the benefits that accrue to a site after its selection as UNESCO Heritage Site?

Section-B

PERFORMING ARTS

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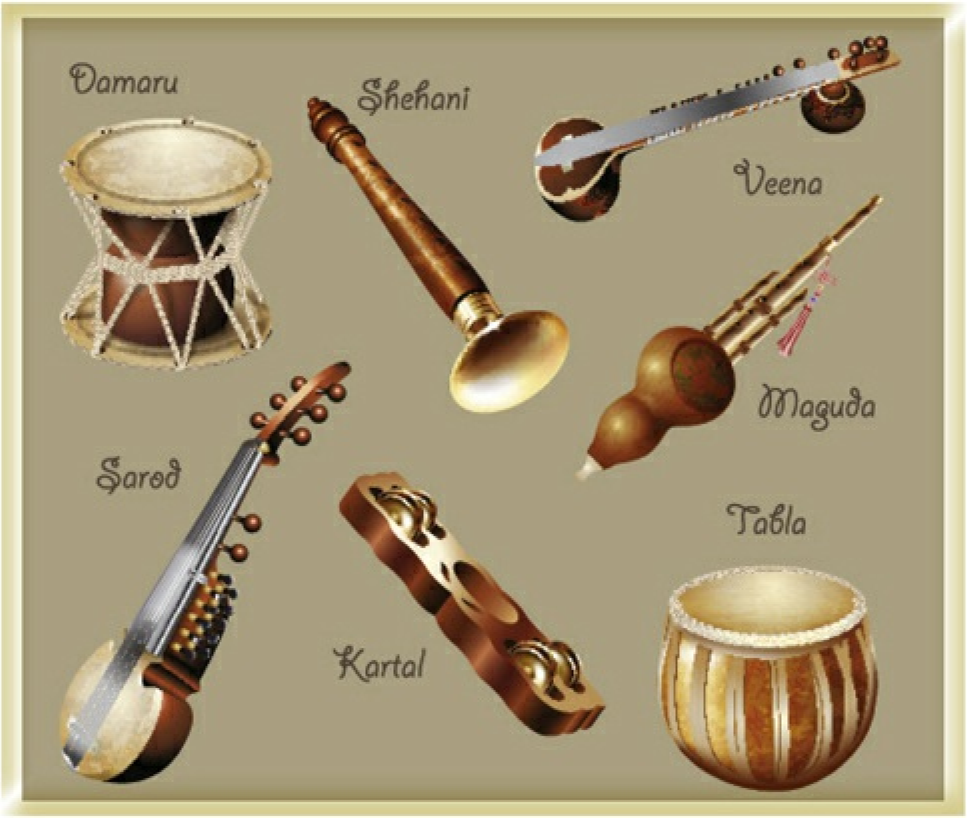
Damaru
Shehani
Veena
Maguda
Sarod
Tabla
Kartal

5

INDIAN MUSIC

INTRODUCTION

Music is the soul of any culture and India has had a long tradition of musical ingenuity. It is said that Narada Muni (sage) introduced the art of music to earth. He also taught the inhabitants about the sound that pervades the whole universe called ***Nada Brahma***.

A musical instrument, **seven-holed flute** have been recovered from the sites of Indus Valley Civilisation. Another instrument **Ravanahatha** is believed to be originated from Hela Civilisation of Sri lanka and is one of the oldest in world history.

Literary traces of music can be found for the first time two thousand years ago in the Vedic times. All the seven notes of the raga ***Kharaharapriya*** can be found in the descending order in ***Sama Veda***. The science of music called the **Gandharva Veda** is an Upaveda of the Sama Veda. The parts of the instrument Veena are mentioned in **Aitareya Aranyaka**. The **Jaiminiya Brahmana** speaks collectively of dance and music. Musicologists purport theories about the word **Om** being the source of all ragas and notes. Panini in 4th century BC made the first proper reference to the art of making music but the first reference to musical theory was discussed in Bharata's ***Natyashastra*** written and compiled between 200 BC and 200 AD.

HISTORY OF INDIAN MUSIC

A lot of development in music stemmed from being played at devotional sites. This type of ritualistic music was displayed in the later Vedic period through a type of music called ***Sangama***, which involved chanting of verses that were usually set to musical patterns. Even the epics were set to narrative type of music called ***Jatigan***.

The first work that clarified and elaborated on the subject of musicology was Bharata's ***Natyashastra***. It contains several important chapters on music, especially the ones that identified the octave and elaborated on its 22 keys. These 22 keys were recognised as *shrutis* or ***srutis***. This distinction was made in **Dattilam**, a text that endorsed the existence of 22 *srutis* per octave and made the suggestion that may be these were the only one that a human body could make. **Sarangadeva**, a 13th century musicologist who wrote the classic text on music, the ***Sangeet Ratnakara***, seconded this view.

Sangeet Ratnakara defined about 264 ragas including some from the North Indian and the Dravidian repertoires. Its greatest contribution was to identify and describe the various 'microtones' and classify them into different categories. Later, some medieval texts on musicology focused on particular themes, for example, **Brihaddeshi** written in Sanskrit between 6th-8th century by Matanga focused on the definition of the word 'raga'.

Other important texts of this period were ***Swaramela-Kalanidhi*** written by **Ramamatya** in the 16th century which again deals primarily with ragas.

Chaturdandi-prakashika written by Venkatamakhin in the 17th century is also famous for the important information on Carnatic musicology. During the ancient and early medieval period, evidences can be found on the existence of **Gurukuls** where students lived with the teacher in order to become a master in the art of music.

GURUKUL SYSTEM

- It is also known as ***Ashram*** (hermitage system) and it embodied the *Guru-shishya* tradition, i.e. the teacher and student relationship was very close.
- In ancient period, the teachers or masters were sages and the students had to live in the hermitage for **12 years** and get the knowledge by serving the master.
- Hermitage was given **patronage by the kings** and wealthy persons of the society.
- Life in the hermitage was rigorous, pensive and full of knowledge through direct experience.

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- All students, whether a prince or a commoner, were meted out with the same treatment and there was **no discrimination**.

The change in the tenor of music came with the effect of the Persian elements. This influx of Islamic and Persian elements changed the face of North Indian music, for example, the *Dhruvapad* or the devotional style of singing patronised by the rulers transformed into the ***Dhrupad*** style by the 15th century. By the 17th century, a new form of Hindustani music had evolved which was called the Khayal style. Furthermore, many more styles of ‘folk’ singing emerged.

ANATOMY OF INDIAN MUSIC

Before one delves into the different types and kinds of Indian music it is necessary to understand the anatomy of Indian classical music. There are three main pillars of Indian classical music: ***Raga, tala*** and ***swara***. These elements can be seen as:

Swara

In the ancient period, the term “Swara” was associated with the recitation of the Vedas. Over time, the term is used to define the **‘note’** or **‘scale degree’** in a composition. In the *Natyashastra*, **Bharata** divided the swaras into **22 notes scale**. Currently, the notational system of the Hindustani music is defined by these abbreviated swaras – **Sa, re, ga, ma, pa, dha, ni**. The Seven Swaras together are called **Saptak or Sargam**. He listed each **pitch** using the following names:

Name of the pitch	**Function**	**Abbreviation**
Shadja	Tonic	Sa
Rishabha	Supertonic	Re
Gandhara	Mediant	Ga
Madhyama	Sub- dominant	Ma
Panchama	Dominant	Pa

Dhaivata	Sub- mediant	Dha
Nishada	Subtonic	Ni

The Swara differs from Shruti. A **Shruti is the smallest gradation of pitch** representing the quality of frequency. There are **22 Shrutis or microtones out of which only 12 are audible**. These 12 are *seven Suddha Swaras and five Vikrit Swaras.* Sa, Re, Ga, Ma, Pa, Dha and Ni are Suddha Swaras.

Raga

The word ‘raga’ comes from the Sanskrit word ‘Ranj’, which literally means to delight or to be happy and satisfy a person. The ragas form the **basis of melody**, while the *tala* becomes the basis of the rhythm. Each melodic structure of the raga has something similar to a **distinct personality subject** and a **mood** evoked by the sounds.

The basic element necessary for the working of a raga is the note on which they are based. According to the number of notes in the raga, there are three main *jaatis* or categories:

- ***Audav/Odava Raga:*** a ‘pentatonic’ raga, contains **five notes**
- ***Shadava Raga:*** *a* ‘hexatonic’ raga, contains **six notes**
- ***Sampurna Raga:*** a ‘heptatonic’ raga, contains **seven notes**

A raga is neither a scale nor a mode but it is a scientific, precise, subtle and aesthetic melodic form with its own peculiar ascending and descending movement, which consists of either a full octave, or a series of five, six or seven notes. There are three major types of Raga or **Raga Bhed**:

Shuddha Raag

This is the raga in which if any notes that are absent from the composition are played, its nature and form does not change.

Chhayalag Raag

This is the raga in which if any notes that are not present in the original composition are played, its nature and form changes.

Sankeerna Raag

This is the raga in which there is a combination of two or more ragas.

Hence, every raga should have the basic five notes. Amongst these ragas:

- The 'King' is the **principal note** on which raga is built. This is called the ***'Vaadi'*** and it is used most often in the composition.
- The next important note is the 'queen' that corresponds as the fourth or fifth note in relation to the principal raga. This second most important note of the 'raga' is called ***'Samvaadi'***.
- All the other notes in the composition apart from the *vaadi* and *samvaadi* are called the ***Anuvaadi***.
- Lastly, the notes that are not present in the composition are called ***Vivadi***.

Furthermore, the ascent of the notes means that each note is higher than the preceding note, for example, *Sa re ga ma pa dha ni*. This ascent is called the **Aroha**. Similarly, the descent is called ***Avaroha***, where each note is lower than the preceding notes. For example, *ni, dha, pa, ma, ga, re, sa*. Depending on the ascent and descent of the notes, the ragas can be divided into three speeds or Laya: ***Vilambit*** (slow); ***Madhya*** (medium) and ***Drut*** (fast).

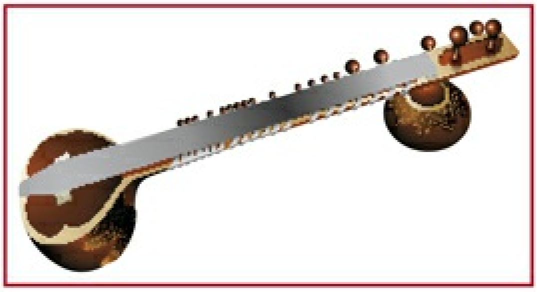


Fig. 5.1 : *Veena*

Although there are 72 ***melas*** or parent scales on which ragas are based under carnatic music, there are **six main ragas** under Hindustani music repertoire and all of these are **time** and **season** specific and evoke a particular type of **emotion (Rasa)**:

Raga	**Time**	**Season**	**Mood (Rasa)**
Bhairav	Dawn	Any season	Peace

Hindol	Morning	Spring	Evokes sweetness of a young couple
Deepak	Night	Summer	Compassion
Megh	Late Night	Rainy	Courage
Shree	Evening	Winter	Gladness
Malkaush	Midnight	Winter	Vir or Brave

RASA

The reason behind the creation of ragas was to evoke **emotional responses** in the performer and the audience. These emotions, which are evoked through the singing and playing of instruments are called Rasas. The rasas have also been called the **'aesthetic delight'** as they are consciously made to feel an emotion through someone else's art, even though they are free from the limitations of personal feelings. Initially, there were eight rasas, but later another rasa called the 'shanta' rasa was added to make **nine rasas or 'Nauras'.** These are:

Type of Rasa	**Mood it Evokes**
Shringara	Love
Hasya	Humour/Laughter
Karuna	Pathos
Raudra	Anger
Bhayanak	Horror
Veer	Bravery
Adbhuta	Wonder
Bibhatsya	Disgust
Shant	Peace or calm

However, after the 15th century, **Bhakti** or the rasa of devotion to God became widely accepted into the initial corpus of the nine rasas. Some musicologists argue that Bhakti and Shant rasa were one and the same.

Tala/Taal

The rhythmic **groupings of beats** are called Tala. These rhythmical cycles range from three to **108 beats**. According to the concept of tala, the musical time is divided into simple and complicated metres. This theory of **time measurement** is not similar in Hindustani and Carnatic music. The unique point about the concept of tala is that it is independent of the music that accompanies it and has its own divisions. The tempo of the tala, which keeps the uniformity of the time span, is called the ***laya***.

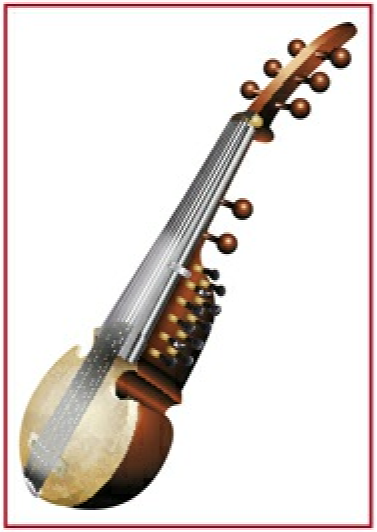


Fig. 5.2 : *Sarod*

Several musicologists have argued that there are more than hundred talas, but only thirty ***talas*** are currently known and even within that only 10 to 12 talas are actually used. Different kinds of recognised and used talas are *dadra, kaharba, rupak*, *ektal*, *jhaptal*, *teen-tal* and *chautal.* Amongst these, music composers usually use teen-tal that has sixteen beats.

Unlike the Hindustani music, the Carnatic music has a much more rigid structure. The Tala (thala) are made of three components: *laghu*, *dhrutam and anu dhrutam.* There are original 35 thalas and each one of them can be further split into five 'ghaatis'. Hence, there are 175 (35*5) thalas in Carnatic music. The most prominent thala under Carnatic Music in aditala.

Thaat

Thaat is a system of **classification** of ragas in different groups. Presently under Hindustani classical music, **10-Thaat classification** is been adopted. According to V.N Bhatkhande, one of the most important musicologists in the field of North Indian classical music, each one of the several traditional ragas is based on, or is a variation of 10 basic thaats or **musical scales** or frameworks. A thaat can **only be sung in aarohi** as the notes are composed in the ascending order.

A thaat should have **seven notes** out of the 12 notes (Seven Suddha Swaras and Five Vikrit Swaras) and they should **necessarily be placed in an ascending order**. The 10 thaats are: *Bilawal*, *Khamaj*, *Kafi*, *Asavari*, *Bhairavi*, *Bhairav*, *Kalyan*, *Marwa*, *Poorvi* and *Todi*. Thaat has **no emotional quality** unlike raga and it is not sung. The ragas produced from the thaat are sung.

SAMAY

Each raga has a specific time at which it is performed. This is because those notes are considered to be more effective at that particular time. The 24 hours of the day can be divided into two parts:

- From 12 AM to 12 PM: called the ***Poorva Bhaag*** and the ragas sung in this period are called ***Poorva raga***.
- From 12 PM to 12 AM: called the ***Uttar Bhaag*** and the ragas sung in this time frame are called ***Uttar raga***.

Furthermore, the **saptak** also changes according to the period of the day. For example, in the Poorvang period, the saptak is from Sa to Ma (Sa, re, ga, ma). On the contrary, in the Uttarang period, the saptak is from Pa to Sa (pa, dha, ni, sa).

Other Components of Raga

1. The **gradual exposition** of the raga that emphasises on Vaadi, Samvaadi and other silent features of the raga in **slow tempo** is called an ***Alap***. It is sung in the **beginning** of the raga at the time of the performance typically

in North Indian classical music. It is usually sung in the *Aakaar*, i.e., without pronouncing any syllables, only using the sound ‘aa’ of the vowels.

2. **Secondly**, the musical composition can be divided into two parts under Hindustani classical music:

Sthayee/Mukhda	First part of the composition (maximum used)
Antara	Second part of the composition

3. **Thirdly**, the basic notes in a *fast tempo* are called ***taan***. These are very technical and show the training, practice and dexterity in weaving complicated pattern of the notes with variations in rhythm. Speed is an important factor in singing taans. Some particular taans are sung in the aakaar notes. Within the corpus of taans, a short taan of three or four notes is called **Murki**. These are sung very fast and require considerable musical skill from the singer.

4. Lastly, during the composition of a musical piece, ornamentation is required in the form of ***Alankar’***. It is a specific melodic presentation in succession in which a pattern is followed. For example, the combination of notes ‘Sa re ga’, ‘ga ma pa’, ‘ma pa dha’, etc. In these combinations we see an *alankar* in which three notes in succession are used each time.

Basis of Difference	**Thaat**	**Raga**
Origin	These are scales which are produced from 12 swara (notes).	Ragas belong to the genre of thaats.
Number of Notes	Thaat must have **seven notes** in it.	Raga must have **atleast five** notes in it.
Types of Notes	It only has **Aaroha** or ascending notes.	It has **Aaroha** and **Avaroha** notes.
Melody	It is not necessary for thaat to be melodious as they are not sung.	Ragas are sung and hence they are **melodious**.

Important Notes	Thaats **don't** have *vaadi* and *samvaadi.*	Ragas have *vaadi* and *samvaadi.*
Naming	Thaats are named after the popular ragas.	Ragas are named after the emotion they evoke.

CLASSIFICATION OF INDIAN MUSIC

There are many types of music prevalent in the Indian sub-continent that belongs to different categories. Some are closer to the classical bent and some are experimenting with the global music. Recently, there has been a trend to create a fusion of the classical heritage with newer musical strands like pop, jazz, etc. and this is garnering attention of the masses. The classification of Indian music is as follows:

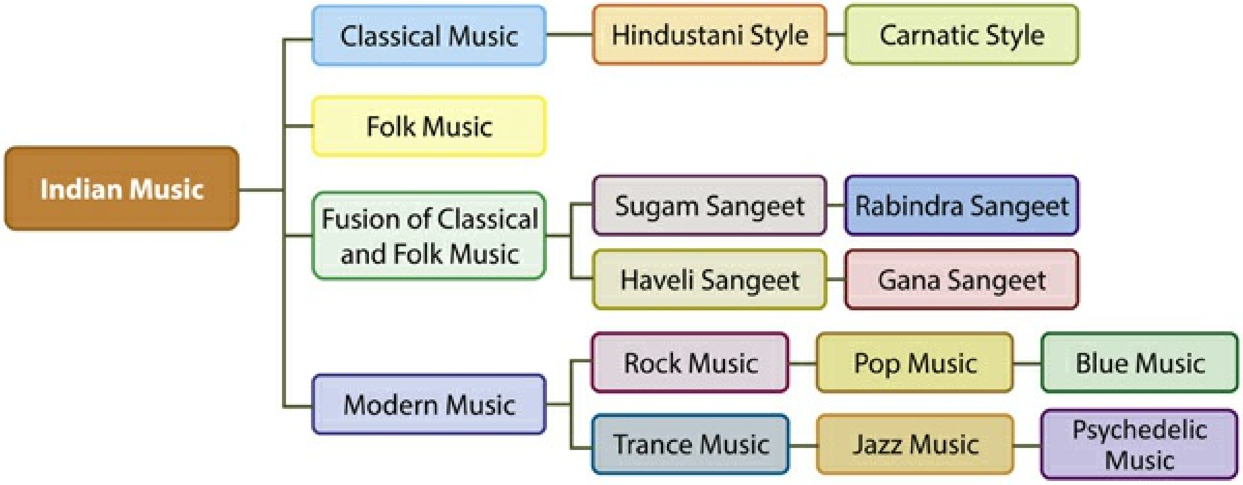

Indian Music
Classical Music
Hindustani Style
Carnatic Style
Folk Music
Fusion of Classical and Folk Music
Sugam Sangeet
Rabindra Sangeet
Haveli Sangeet
Gana Sangeet
Modern Music
Rock Music
Pop Music
Blue Music
Trance Music
Jazz Music
Psychedelic Music

Fig. 5.3 : *Classification of Indian Music*

Classical Music

Over time, two distinct schools of Indian classical music evolved:

- **Hindustani** Music: practiced in the Northern parts of India.
- **Carnatic** Music: practiced in the Southern parts of India.

Hindustani Music

While the historical roots of both the music types belong to the Bharata's *Natyashastra*, they diverged in the 14th century. The Hindustani branch of music focuses more on the musical structure and the **possibilities of improvisation** in it. The Hindustani branch adopted a scale of ***Shudha Swara Saptaka*** or the 'Octave of Natural Notes'.

There are 10 main styles of singing in Hindustani music like the 'Dhrupad', 'Dhamar', 'Hori', 'Khayal', 'Tappa', 'Chaturang', 'Ragasagar', 'Tarana', 'Sargam' and 'Thumri'. Some of the major styles are discussed below:

Dhrupad

It is one of the **oldest and grandest forms** of Hindustani classical music and finds its mention even in **Natyashastra** (200 BC–200 AD). It is said that dhrupad owes its roots to older forms like *Prabhanda* and *Dhruvapada*. The name is derived from 'dhruva' and 'pada,' which means that it denotes both verse form of the poetry and the style in which it is sung. Although Dhrupad consolidated its position as a classical form of music in the 13th century, it reached its zenith in the court of emperor **Akbar**.

Akbar employed and patronised musical masters like **Baba Gopal Das**, Swami **Haridas** and **Tansen**, who was considered to be one of the Navaratna or nine gems of the Mughal court. It is also speculated that **Baiju Bawra** sang at the court of Akbar. We find evidences of singers who mastered Dhrupad in the court of **Raja Man Singh Tomar** in Gwalior. Dhrupad became the major form of singing in the medieval period but fell in a state of decline in the 18th century.

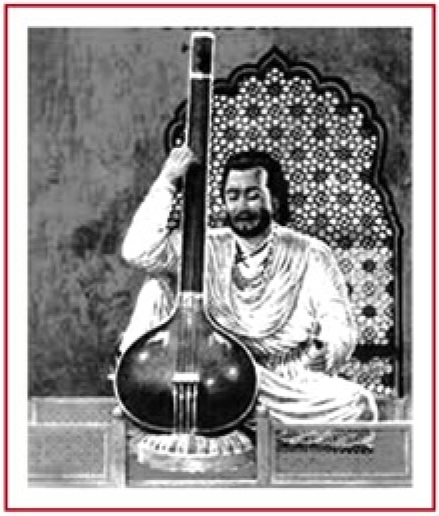


Fig. 5.4: *Mian Tansen*

Dhrupad is essentially a **poetic form** that is incorporated into an extended presentation style that is marked by **precise and overt elaboration of a raga**.

Dhrupad **starts with Alap** which is sung without words. The tempo rises gradually, and it is the major part of the performance. The alap evokes a mood in the audience that coincides with the mood of the raga that is chosen. Alap is a *pure music without distraction of words*. Then after some time, Dhrupad begins and Pakhawaj is played.

Tansen

*A 16th century musician and one of the **navratnas** (nine jewels) in the court of Akbar. Akbar gave him the title **"Mian"** meaning a learned man. A master of Dhrupad music, Tansen created **several new ragas**. Compositions by Tansen mainly relate to **Hindu Gods** and **Goddesses and his Patrons** like Emperor Akbar. Tansen Tomb is located at his birth place **Gwalior**.*

Dhrupad includes use of **sanskrit syllables** and is of **temple origin**. Dhrupad compositions usually have **four to five stanzas** and are performed by a duo. Generally two male vocalists perform Dhrupad style of performances. **Tanpura** and **Pakhawaj** usually accompany them. Dhrupad singing can be further divided into **four sub-forms** on the basis of *vanis* or *banis* that they perform:

- ***Dagari Gharana*:** The Dagar family sings in **Dagar Vani**. This style puts great emphasis on **alap**. For several generations, men of their family have trained and performed in pairs. Dagars are generally **Muslims** but usually **sing Hindu texts** of Gods and Goddesses. A prominent duo of Dagari Gharana in this generation are *Gundecha Brothers*.

- ***Darbhanga Gharana:*** They sing the Khandar Vani and the **Gauhar Vani**. They emphasise on the **raga alap** as well as composed songs over an improvised alap. They improvise it by incorporating a variety of **layakari**. The leading exponents of this school are the **Mallik family**. Currently, the performing members include Ram Chatur Mallik, Prem Kumar Mallik and Siyaram Tewari.
- ***Bettiah Gharana:*** They perform the **Nauhar** and **Khandar** vani styles with some unique techniques that only those trained within the families know. The famous family who expounds this gharana are the **Mishras**. The living member who performs regularly is Indra Kishore Mishra. Furthermore, the form of Dhrupad prevalent in the Bettiah and Darbhanga schools is known as the **Haveli style**.
- ***Talwandi Gharana:*** They sing the Khandar vani but as it is based in Pakistan, it has become difficult to keep that within the system of Indian music.

Fig. 5.5: *Gundecha Brothers*

GHARANA SYSTEM

- A ***gharana*** is a system of social organisation linking musicians or dancers by **lineage or apprenticeship**, and by adherence to a particular musical style.

- The word *gharana* comes from the Urdu/Hindi word ‘ghar’, which means **‘family’ or ‘house’**. It typically refers to the place where the musical ideology originated.
- A *gharana* also indicates a comprehensive musicological ideology and differentiates one school from another.
- It directly affects the thinking, teaching, performance and appreciation of music.
- Some of the *gharanas* well known for singing Hindustani classical music are: Agra, Gwalior, Indore, Jaipur, Kirana, and Patiala.

Khyal/Khayal

The word ‘Khyal’ is derived from Persian and means **“idea or imagination”**. The origin of this style was attributed to **Amir Khusrau**. This form is popular amongst the artists as this provides greater scope for improvisation. Khyal is based on the repertoire of **short songs** ranging from two to eight lines. Generally, a Khyal composition is also referred to as a ‘*Bandish*’.

Hussain Shah (a Sharqi ruler of Jaunpur Sultanate) gave the biggest patronage to Khyal in the 15th century. One of the most *unique feature* of Khyal is the frequent *use of taans* in the composition. Owing of this, Alap is given much less room in the Khyal music as compared to Dhrupad. A typical Khyal performance uses two songs:

- ***Bada Khyal:*** sung in the slow tempo
- ***Chhota Khyal:*** sung in the fast tempo

Bada Khyal comprises most of the performance.

In most of the cases, every singer renders the same bandish differently, while keeping the text and raga as constant. Usually, the theme for these Khyal bandish is **romantic** in nature. They sing about love, even if they are related to the divine creatures. It may be praising God or a particular king. Exceptional Khyal compositions are composed in the praise of **Lord Krishna**. The **major gharanas** under Khyal music are:

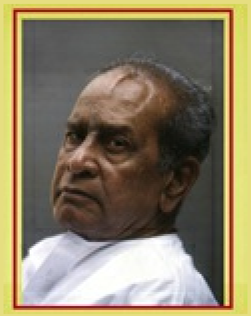
- **Gwalior Gharana:** It is one of the **oldest** and the most elaborate Khyal Gharana. It is rigorous in its approach as there is equal emphasis laid on **melody** and **rhythm**. Although the singing is very complex, they still prefer to perform **simple ragas**. The most popular expounders of this Gharana are **Nathu Khan** and **Vishnu Palushkar**.

- **Kirana Gharana:** This gharana is named after the town named Kirana in Uttar Pradesh. Nayak Gopal founded it but the real credit of making this popular lies with Abdul Karim Khan and Abdul Wahid Khan in the early 20th century. The Kirana Gharana is famous for their concern towards **precise tuning and expression of notes**.

  The **Kirana** gharana is better known for their mastery over the **slow tempo ragas**. They emphasise much more on the **melody** of the composition and the clarity on the pronunciation of the text in the song. They also prefer the use of traditional ragas. They have had a long line of great singers but the most famous are **Pandit Bhimsen Joshi** and **Gangubai Hangal**. The Carnatic exponents from the border regions of Maharashtra and Karnataka are well associated with Kirana Gharana.

Pandit Bhimsen Joshi

*He was a prominent Khyal proponent of Kirana Gharana and received **Bharat Ratna in 2008**. Some major Ragas used by Shri Joshi include Suddha Kalyan, Miyan ki Todi, Multani, Bhimpalasi, etc. He is widely recognised in India with his performance in **“Mile Sur Mera Tumhara”** video of1988.*

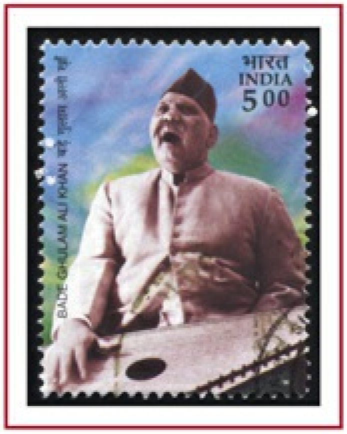


Pandit Bhimsen Joshi

- **Agra Gharana**: Historians argue that Khudabuksh established this Gharana in the 19th century but the musicologists argue that Haji Sujan Khan founded it. Faiyyaz Khan revived the Gharana by giving it a fresh and lyrical touch. Since then it has been renamed as the **Rangila Gharana**. The composition under Agra Gharana is a blend of Khyal and Dhrupad-dhamar style. The artists give special emphasis to **Bandish** in the composition. Currently, the major expounders of this school are Mohsin Khan Niazi and Vijay Kichlu.

- **Patiala Gharana:** Bade Fateh Ali Khan and Ali Baksh Khan started the Gharana in the 19th century.

  It received initial sponsorship by the Maharaja of Patiala in Punjab. They soon gathered a reputation for ghazal, thumri and khyal. They focus on the **greater** use of **rhythm**. As their compositions stress on **emotions** they tend to use ornamentation or **alankars** in their music. Their special feature is rendering of **intricate taans**.


भारत
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5 00
BADE GHULAM ALI KHAN बड़े गुलाम अली खाँ

Fig. 5. 6: *Bade Ghulam Ali Khan of Patiala Gharana*

  The most well known composer from this Gharana is **Bade Ghulam Ali Khan Sahab** who was one of India's greatest Hindustani classical vocalists and who bridged the gap between vocals being limited to an elite audience. He was well known for his rendition of **Raga Darbari**. The Gharana is unique as it uses unique taans, gamak and gayaki of tarana style.

- **Bhendibazaar Gharana:** Chhajju Khan, Nazir Khan and Khadim Hussain Khan founded it in the 19th century. It gained popularity and fame as the singers were trained to **control their breath** for a long period. Using this technique, these artists could sing **long passages in a single breath**. Furthermore, their uniqueness lies in using some of the **Carnatic ragas** in their envious repertoire.

Tarana Style

In this style, the rhythm plays a very crucial role. The structure consists of mainly **melody**, usually short, repeated many times, with variation and elaboration at the performer's discretion. There is a second contrasting melody, usually with higher notes, which is introduced once before returning to the main melody.

It uses many words that are sung at a **fast tempo**. They focus on producing rhythmic matters and hence, the singers need specialised training and skills in rhythmic manipulation. Tarana style was invented again by **Amir Khusro** in 13th-14th century and was also used by 10th Sikh Guru – **Guru Gobind Singh** in his compositions. Currently, the World's fastest tarana singer is **Pandit Rattan Mohan Sharma** of the Mewati Gharana. The audience at Pandit Motiram Sangeet Samaroh in Hyderabad gave him the title of **"Tarana ke Baadshah"** (King of Tarana).

SEMI-CLASSICAL STYLES OF HINDUSTANI MUSIC

Semi-classical style of music is also based on **swara** (note). However, they slightly deviate from the standard structure of the raga in the way that **lighter** version of **ragas** like Bhoopali or Malkaush are used. They employ **lighter version** of **tala** and use **madhyam or dhrut** laya, i.e., they are faster in tempo. They emphasise more on **bhava and lyrics** than **alap-jor-jhala**. Some of the prominent semi-classical styles like thumri, tappa and ghazal are discussed below:

Thumri

It is based on **mixed ragas** and is commonly considered to be semi-classical Indian music. The compositions are either **romantic or devotional** in nature. This was inspired by the **Bhakti movement** so much that the text usually revolves around a girl’s love for Krishna. The language of the composition is usually **Hindi in Braj Bhasha dialect**.

The compositions are usually sung in a **female voice**. This is different than the other forms as thumri is characterised by its inherent sensuality. It also allows the singer to improvise during the performance and so they have greater flexibility with the use of raga. Thumri is also used as a generic name for some other, even lighter, forms such as Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti.

Thumri is linked to classical dance **Kathak**.

The main Gharanas of thumri are based in Varanasi and Lucknow and one of the most timeless voice of thumri is of **Begum Akhtar** who is a household name for her husky voice and boundless range in singing. Another very famous proponent of Thumri was **Girija Devi** of Purab Ang of **Benaras Gharana**.

Tappa

In this style the **rhythm** plays a very important role as the compositions are based on fast, subtle and knotty constructions. It originated from the folk songs of the **camel riders of North-West India** but it gained legitimacy as a semi-classical vocal specialty once it was brought to the Mughal court of emperor **Muhammad Shah**.

There is a great use of **very quick turn of phrases**. Tappa was the genre of choice of the wealthy elite as well as the classes with more modest means. The “baithaki” style, evolved under the direct patronage of the elites of the zamindari classes of the late 19th and early 20th centuries in their baithak khanas (assembly halls) and jalsaghar (literally, halls for entertainment).

Today, the style is getting extinct and rarely musicians are getting involved with it. One of the very few expounders of this style are *Laxman Rao Pandit of Gwalior Gharana and Shanno Khurana.*

Ghazal

It is a poetic form that consists of **rhyming couplets** and a refrain, with each line sharing the same meter. A Ghazal may be understood as a poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain. It is said to have originated in Iran in the 10th century AD. A Ghazal **never exceeds the 12 ashaar or couplets**.

The Ghazal spread in South Asia in the 12th century due to the influence of Sufi mystics and the courts of the new Islamic Sultanate, but it reached its zenith in the Mughal period. It is said that **Amir Khusrau** (1253–1325) was one of the first expounders of the art of making Ghazal. Many of the major historical Ghazal poets were either avowed Sufis themselves (like Rumi or Hafiz), or were sympathisers with Sufi ideas and beliefs.

Ghazal not only has a specific form, but traditionally **deals with just one subject: love**, specifically an unconditional and superior love. The object of love is often written in a manner that makes it is open to interpretation, it may be divine or humanly. It depends on the listener what he/she construes. Gods are often personified too.

As years passed, the ghazal has undergone some simplification in terms of words and phrasings, which helps it to reach a larger audience around the world. Most of the ghazals are now sung in styles that are not limited to *khyal*, *thumri* and other classical and light classical genres. Some of the famous persons associated with Ghazal are *Muhammad Iqbal, Mirza Ghalib, Rumi (13th century), Hafez (14th century), Kazi Nazrul Islam, etc.*

Fig. 5.7: *Ghulam Ali*

CARNATIC MUSIC

The Carnatic branch creates music that is played in the traditional octave. The music is ***kriti*** based and focuses more on the saahitya or the lyric quality of the musical piece. The Kriti is a highly evolved musical song set to a certain raga and fixed tala or rhythmic cycle. Every composition in the Carnatic style has several parts to it:

- **Pallavi:** The first or the second thematic lines of the composition are referred to as 'Pallavi'. This portion is often **repeated** in each stanza. This is considered to be the 'Piece de Resistance' or the best part of the Carnatic composition called 'Ragam Thanam Pallavi' where the artist has great scope for improvisation.
- **Anu Pallavi:** Two lines called Anu Pallavi **follow the Pallavi** or the first line. It is sung in the beginning and sometimes also towards the end of the song, but it is not necessary to repeat it after every stanza or Charanam.
- **Charana:** This is the final and the longest verse which concludes the song.

There are several other components of Carnatic music for example, the **Swara-Kalpana**, which is an improvised section performed with the drummer in medium and fast paces. Carnatic music is usually played with **mridangam**. The piece of melodic improvisation in free rhythm with mridangam is called **'Tanam'**. But those pieces which do not have a mridangam are called **'Ragam'**. Purandara Dasa (1484-1564) is referred to as the Pitamaha or the father/grandfather of Carnatic Music.

Early proponents of Carnatic Music

Annamacharya— (1408-1503)

- *First known composer of Carnatic Music:*
- *He composed sankirtanas in praise of **Lord Venkateswara**, a form of Lord Vishnu.*
- *His compositions were mainly in **Telugu**.*
- *He is widely recognised as **'Grandfather of Telugu Song-writing'**.*

Purandara Dasa - (1484-1564)

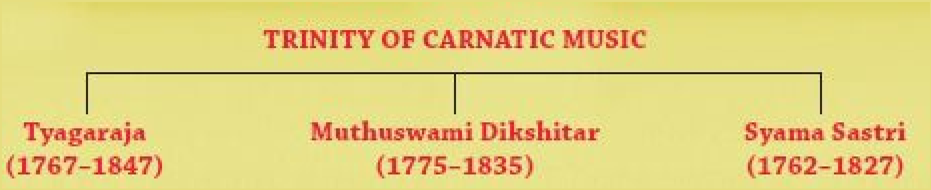
- *One of the founding proponents of Carnatic music.*
- *He was a devotee of* **Lord Krishna**.
- *Widely referred to an* ***"Pitamaha*** *or father/grandfather of Carnatic Music".*
- *He is believed to be an avatar or incarnation of sage* **Narada**.
- *His famous composition includes Dasa Sahithya.*

Kshetrayya—(1600-1680)

- *Telugu poet and a prominent composer of Carnatic music.*
- *Composed a number of Padams and Keertanas.*
- *His compositions were mainly based on* **Lord Krishna.**
- *He used to travel from one place to another.*
- *His Padams are even today sung during* **Bharatnatyam and Kuchipudi** *performances.*

Bhadrachala Ramadasu—(1620-1680)

- *A famous proponent of* ***Carnatic Music*** *and his compositions were mainly in praise of* ***Lord Rama*** *and mostly in* ***Telugu language***.
- *He was one among the famous* ***Vaggeyakaras*** *(i.e., composing the lyrics as well as setting them to music).*
- *Other Vaggeyakaras in Telugu include Annamacharya, Tyagaraja, Syama Sastri, etc.*



(all 03 born in Tiruvarur)

Most compositions in **Telugu** and few in Sanskrit and in praise of **Lord Rama**.	Most compositions in **Sanskrit** and relates to Hindu gods and temples.	Oldest among the other two. Compositions mainly in **Telugu** in praise of Goddess Kamakshi.
His very famous composition is **Pancharatna Kritis**.	He emphasised on use of Ga- maka (ornamentation)	He composed less kritis as compared to other two.
A crater on planet Mercury is named Tyagraja	His signature name was **Guru- guha** which is also his mudra.	His signature or mudra was **Syama Krishna**.
Tyagraja created several new ragas.	He was also a **Veena player**.	**Svarajati** musical genre can be attributed to him.

Points of Difference	**Hindustani Music**	**Carnatic Music**
Influence	Arab, Persian and Afghan	Indigenous.
Freedom	Scope for artists to improvise. Hence scope for variations .	Less scope of improvisation.
Sub-styles	There are several sub-styles which lead to emergence of ‘Gharanas’	Only one particular prescribed style of singing
Need for Instruments	Instruments equally important as vocals.	More emphasis on vocal music.
Ragas	6 major ragas.	72 melakartas, ragas and janya ragas.
Main emphasis on	Mainly based on Ragas.	Mainly based on Tala or Taal.
Major Instruments used	Tabla, Sarangi, Sitar and Santoor.	Veena, Mrindangum and Mandolin.

Association to Parts of India	North India.	Usually South India.
Commonality between the two	Flute and Violin	Flute and Violin

FOLK MUSIC

India is a geographically diverse nation and that diversity is also reflected in the Indian culture. Each State of this country has its own form of music that is the basis of their cultural affirmation. While the classical music follow the rules as laid in the *Natyashastra* and cultivate a *guru-shishya* (student-mentor) tradition; the folk tradition is the music of the people and has no hard and fast rules.

They are based on diverse themes and are full of musical rhythm. They are also set on beats so that they can be **dance oriented**. There are several types of folk music associated with a particular State.

Baul

It is not only a type of music, but a **Bengali** religious sect. The music of the Bauls, Baul Sangeet, is a particular type of folk song. Its lyrics carry influences of the Hindu Bhakti movements and the Suphi, a form of Sufi song exemplified by the songs of Kabir and is called 'Baul Gaan' or Baul song.

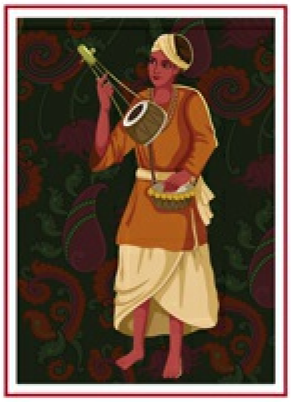


Fig. 5.8 : *A Baul Singer*

Their music represents a long heritage of preaching **mysticism** through songs in West Bengal, Assam and Tripura. They mainly belong to either Vaishnava Hindu or Sufi Muslim sects. The prominent exponents of this music are: *Yotin Das, Purno Chandra Das, **Lalon Fakir**, Naboni Das and Sanatan Das Thakur Baul.*

Wanawan

It is the folk music from **Jammu and Kashmir**. It is specially sung during **wedding** ceremonies and is considered auspicious.

Pandavani

This type of folk music is based on the grand epic- **Mahabharata** and **Bhima as hero**. It is all inclusive of *gayan* (singing) and *vadan* (playing an instrument). Usually the songs are set to the rhythm of a **tambura**. One of the most well known artists is **Teejanbai** from **Chhattisgarh** who won the Padma Shri (1987) Padma Bhushan (2003) and also Padma Vibhushan (2019) for her contribution to this musical field.

Fig. 5.9: *Teejanbai*

Alha

This form is from **Madhya Pradesh** and is a **heroic ballad song** with intricate words. It is usually sung in different languages like Braj, Awadhi and Bhojpuri. This form is also related to the epic **Mahabharata** as they try to glorify the heroes who are seen as the reincarnations of the Pandavas. The five brothers of the Pandavas are substituted here as Alha, Udal, Malkhan, Lakhan and Deva.

Panihari

This form is from the State of **Rajasthan** and is thematically **related to water**. The songs are generally about **women fetching water** from the nearby well and carrying the water back to their households in *matkas* over their head. The songs are usually about scarcity of water and the long distance between the well and the village. Sometimes the songs also talk about the daily concerns of the village women who are clustered near the village well.

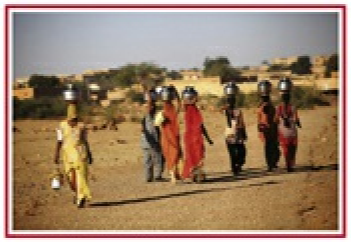


Fig. 5.10: *Panihari*

Sometimes, the songs also concentrate on chance encounter between lovers, hence they are also romantic in nature. They also talk about the contentious relationship between the mother-in-law and the daughter-in-law.

Ovi

This form of music is from **Maharashtra** and **Goa**. They are usually the **songs of women** i.e., they are sung by women during leisure time and when they are completing their household work. They usually contain four small lines of poetry. These are usually songs written for marriages, pregnancy and also lullabies for children.

Pai Song

These songs are mostly from **Madhya Pradesh**. They are sung during the **festivals**, especially those festivals that fall during the **rainy season**. These songs generally plead for a *'good monsoon and a good harvest'* as these are the songs of the farmer communities. Generally, the *Saira dance* is performed on the Pai music.

Lavani

This is one of the most famous folk dance forms of **Maharashtra**. It is also one of the most popular genre of music that is popular in Maharashtra.

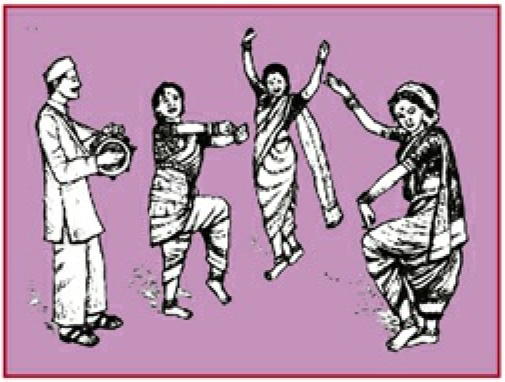


Fig. 5.11: *Lavani*

It is a combination of traditional dance and song that is performed usually on the beats of the Dholki, which is a **percussion instrument**. The music is unique as it is perfect for dancing. It has a **powerful rhythm** and beats which ensures that everyone dances merrily.

Maand

This folk music is from the State of **Rajasthan**. It is said to have developed in the royal courts and hence is also recognised in the classical circles. This is neither accepted as a full- fledged Raga nor is it reckoned among the freely rendered folk songs. The songs are usually about the bards singing the **glory of the Rajput rulers**. It is considered close to Thumri or Ghazal. The famous song **Kesariya Balam** is in Maand style.

Dandiya

Raas or ***Dandiya Raas*** is the traditional folk dance form of **Gujarat** and is associated with scenes of Holi and *lila* of Krishna and Radha at Vrindavan.

Along with Garba, it is the featured dance of Navratri evenings in Western India.

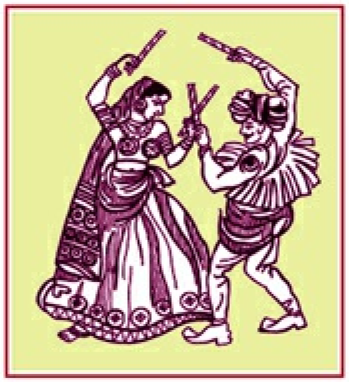


Fig. 5.12: *Dandiya Raas*

There are several forms of Raas, but "Dandiya Raas", performed during Navaratri in Gujarat is the most popular form. In Dandiya Raas men and women dance in two circles, with sticks in their hands. "Garba" is also a form of Raas, namely "Raas Garba".

Powada

This is also a folk type emerging from the State of **Maharashtra**. They are usually ballads sung for the **heros** of the past like **Shivaji**. These songs describe the events of their glorious past and their heroic deeds.

Khongjom Parba

It is an important folk music from the State of **Manipur**. It is a popular ballad genre which is a musical narration of the **battle of Khongjom** fought between the British army and the Manipuri resistance forces in 1891.

Bhavageete

These are emotional songs that are very popular amongst the masses in **Karnataka** and **Maharashtra**. Musically, they are very **close to the Ghazals** and are sung on a **slower pitch**. They are usually composed on themes around nature, love and philosophy.

Mando

It is popular in **Goa** and is a unique blend of Indian and Western musical traditions. Instruments used in Mando music include guitars, violins and the ghumot drum.

Kolannalu or Kolattam

It is a popular music and dance combination of **Andhra Pradesh**. It is **similar to "Dandiya"** or **"Stick dance"**. It is an ancient dance form and involves movement in a rhythmic fashion. The dancers generally move in **two circles**.

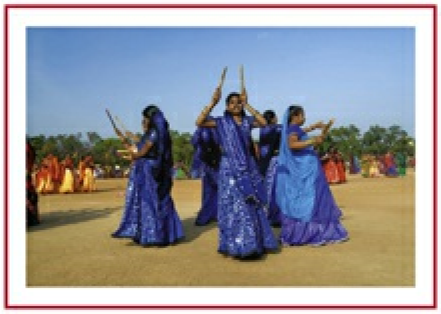


Fig. 5.13

Other major **folk music traditions** from the country are:

Name of the Music	**State of Origin**	**Major themes**
Sohar	Bihar	Sung during childbirth
Zikir	Assam	It embodies the teaching of Islam
Ja-jin-ja	Arunachal Pradesh	Sung during marriages
Nyioga	Arunachal Pradesh	Sung at the end of the marriage ceremony
Heliamleu	Nagaland	Dancing songs
Neuleu	Nagaland	Songs about legends and myths

Hereileu	Nagaland	War songs
Hekaileu	Nagaland	Songs about oneself
Dollu Kunitha (Drum Dance)	Karnataka	Named after Dollu-a percussion instrument and performed by folks of **Kuruba Community**.
Naattupurapaattu	Tamil Nadu	Consists of village folk music and city folk music
Pala and Daskathia	Odisha	Ballads of religious nature
Manganiars	North-west India	Songs of Alexander, local kings and battles
Dhadi	Punjab	They sing ballads of bravery
Basant Geet	Garhwal, Uttarakhand	During Basant Panchami festival
Villu Pattu	Tamil Nadu	Religious; Conquest of good over evil
Sukar ke Biah	Bihar	Celebrating love between cosmological deities- Shukra and Brihaspati
Saikuti Zai	Mizoram	Praise of brave men, hunters, etc.
Lai Haraoba Ishei	Manipur	Sung by Meitei people during Lai Haraoba festival and is related to religion **Sanamahism**.
Veeragase	Karnataka	During Dusshera procession
Chhakri	Kashmir	Fairy tales, love stories
Bhuta song	Kerala	Songs against evils and ghosts
Khubakeshei	Manipur	A song accompanied entirely by clapping
Jhumair	Eastern States	Quite famous among tea-tribes of Assam.
Borgeet	Assam	

		Initially composed by Sankardeva and Madhavdeva in 15th–16th century and is associated with Ekasarana Dharma.
Jhoori	Himachal Pradesh	This song celebrates the extra-marital romance

Fusion of Classical and Folk

Over time, the classical and folk music intermingle and other forms emerge, which take elements from both classical and folk. Usually it takes devotional music to bring these two together as the royalty and the commoners patronise the deities, hence the songs combine both genres. Some of the styles are:

Bhajan

They are one of the most popular types of devotional singing present in North India. It owes its origin to **Bhakti movement**, as the saints would take the message of god to the people through oral means, i.e., through **singing hymns**. The lyrics are set to simple melodies, generally sung in one or more raga. The stories from the life of the god and goddess or from the Mahabharata and the Ramayana are popular subjects for bhajans.

The Bhajans are usually accompanied by musical instruments like the chimta, dholak, dafli and manjira. The major expounders of the bhajans in the medieval period were **Mirabai**, **Tulsidas**, **Surdas**, **Kabir**, etc. Currently, people get together in temples or even concerts like functions at home to sing bhajans. Amongst the most famous bhajan singers of all times are Anup Jalota and Anuradha Paudwal.

Shabad

With the rise of **Sikhism**, many devotional songs dedicated to the gurus were sung in the **Gurudwaras**. Historians suggest that Guru Nanak and his disciple Mardana were responsible for the development and popularity of Shabad. Currently, there are three types of Shabad singing, raga-based Shabad singing; traditional shabad as mentioned in the Adi Granth and the lighter ones. Holy text **Guru Granth Sahib** is organised by chapter of ragas with each chapter containing many shabads of that raga.

Qawwali

This is also a kind of devotional music as they are **in praise of** the Allah or the Prophet Muhammad or any other major Sufi or Islamic saint.

It is **composed in a single raga** and is generally written in Urdu, Punjabi or Hindi. Some words of Brajbhasa and Awadhi are also used.

They are performed in Sufi shrines.

Qawwali is usually sung as a solo or in groups of two lead singers and a team comprises of around eight members.

Fig. 5.14 : *Qawwali*

Musical instruments like tabla, dholak and harmonium are used. The intensity or **tempo gradually builds up**, seeking to induce transcendental state.

It is said that **Amir Khusrau** can be credited with the origin of Qawwali but it is severely disputed. Major Qawwals are the Sabri Brothers, Nusrat Fateh Ali Khan, Aziz Warsi etc.

Amir Khusrau

He invented a musical instrument **Sehtar** *(a three strings instrument).*

Some other varieties of the fusion of Classical and Folk are:

Name	State of Origin	Purpose

Abhanga	Maharashtra	In praise of Vithobha God. Songs composed and sung by Tukaram, Namdev, etc.
Bhatiali	West Bengal	About nature and daily life and sung by the boat drivers.
Tevaram	Tamil Nadu	Sung by the Shaivite Community like Oduyars.
Kirtan	West Bengal	Involves singing and dancing and takes inspiration from the Gita Govinda.
Sopana Sangeetham	Kerala	Originated in the temples, the theme is religious in nature.

Rabindra Sangeet

This is one of the most famous forms of composing music in Bengal. It recreates the music produced by the Nobel Laureate **Rabindranath Tagore**. The music is a mixture of classical elements and Bengali folk strains. There are more than **2000** Rabindra Sangeet presently sung and performed by music lovers in Bengal. The themes of this sangeet range from worship of the one true god, devotion to nature and its beauty, love and a celebration of life. One of the most prominent emotions in the Rabindra Sangeet was also the strain of patriotism and to keep one's nation above one's own needs.

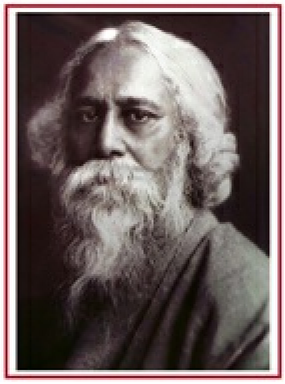


Fig. 5.15: *Nobel LaureateRabindranath Tagore*

Gana Sangeet

This is the form of fusion music that is sung in **chorus or groups** and in large numbers. The most common form of Gana Sangeet is to sing about the **patriotic feelings**. They also include songs of **protest** against the malpractices in the society. They generally try to bring in a **social message**, for example, to urge people to stop the exploitation of women and children, etc. One of the most popular examples of Gana Sangeet is our national song: *Vande Mataram*, which is sung in praise of our nation.

Haveli Sangeet

This genre of music developed mostly in **Rajasthan and Gujarat** but now is seen in many parts of the country. It was originally meant to be sung in the temple premises but now is performed outside of the temple. It is currently practiced by a community known as the ***Pushtimarg Sampradaya*** or the community that believes in Pushtimarg as the way to salvation.

MUSICAL INSTRUMENTS

For any music to be created, one needs to have some semblance of music instruments. There are four major traditional categories of musical instruments depending upon the type of instruments that are included in it. They are:

Awanad/Avanaddha Vadya

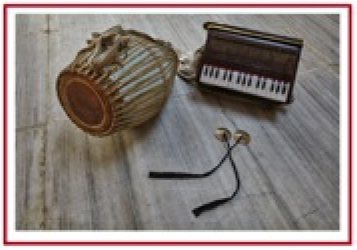


Fig. 5.16: *Membranophone*

These are the **membranophone** instruments as they contain an outer membrane, which is beaten to take out particular musical sounds. These are also known as **percussion instruments** as one has to **strike** them to generate musical sound.

They generally have one or two faces covered with skin. The most ancient amongst this class are the Bhumi Dundubhi or the earth drum.

Generally, the musical instruments included in this category are *Tabla, Drum, Dhol, Congo, Mridangam*, etc. While the Tabla is usually the accompaniment of most Hindustani classical vocals, the Mridangam is the instrument that accompanies the Carnatic musical performances.

Sushira Vadya

These are the **aerophones**, i.e. this category includes all the **wind instruments**. Most common instruments include Bansuri (flute), Shehnai, Pungi, Ninkirns, etc.

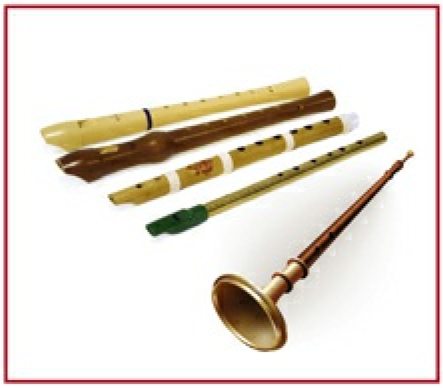


Fig. 5.17: *Wind Instrument*

One of the most common yet difficult to play instrument in this category is the **Shehnai**, which is a double reeded wind instrument with a widening tube towards the end. It is one of the oldest wind instruments in India.

The exalted title of the 'Shehnai King' has been given to the legendary **Ustad Bismillah Khan**, who took the Shehnai to its peak through his soulful play. One of the most common instrument that can be found in every household is the flute, which has been in use since the Vedic period. It was initially called *Nadi or Tunava*. It became a revered object when the image of Lord Krishna playing a flute became an icon of Hindu imagination. One of the most famous flutist of India is **Pandit Hariprasad Chaurasia**.

Ghana Vadya

It is the genre of the **non-drum percussion instruments** that do not require any tuning. They are also called the **Idiophone instruments**. The most popular examples of Ghana Vadya are **Manjira**, **Jaltarang**, Kanch-tarang, Ghungroo, Ghatam (earthern ware pot drum), Khartal, etc. The Manjira or Jhanj is a small brass cymbal that is generally used in religious ceremonies. Archaeological excavations have dated Manjira to be as old as the Harappan Civilisation. The function of these instruments is to keep rhythm and time with the song that is being sung.

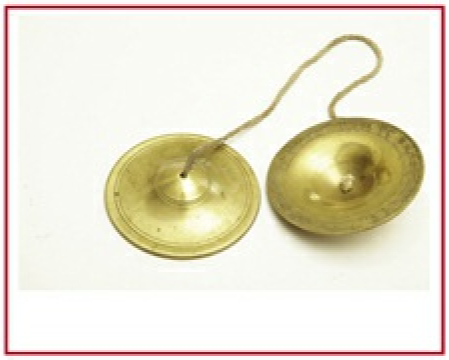


Fig. 5.18: *Manjira*

Tata Vadya

These are the **Chordophones** or the **string instruments** that function best when their sound is modified by hand. There are three major types of tata instruments:

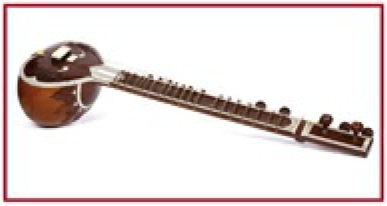


Fig. 5.19: *Sitar*

(a) **Bowed:** The instruments where the sound is drawn from drawing a bow across the strings. For example, Sarangi, Esraj/Dilruba and Violin.

(b) **Plectral:** The instruments where the strings are plucked by the fingers or by a plectrum of wire or horn. For example, Sitar, Veena, Tanpura, Guitar, etc.

(c) Those instruments that are struck by small hammer or a pair of sticks. For example, Gotuvadyam and Swaramandal.

India has produced several outstanding artists in the field of *tata* instruments. The Bhangash family are considered to be the pioneers of Sarod in the 20th century. There are several Gharanas for playing Sitar, for example, Jaipur, Varanasi, Etawah (Imaad Khani) Gharanas. The Veena, which is one of the most ancient and revered instrument that belongs to Goddess Saraswati, also belongs to this category of musical instruments.

Santoor

*It is a **100 strings instrument** and is a traditional instrument of **Jammu and Kashmir** from ancient times. **Sufiana kalam** music is accompanied by Santoor.*

FOLK MUSICAL INSTRUMENTS

Chordophones

1. **Tumbi:** It is played during Bhangra in Punjab.
2. **Ektara or Tun Tuna:** It is a one-stringed instrument played by wandering monks.
3. **Dotara:** two-stringed instrument used by Bauls
4. **Chikara:** bowed instrument used in Rajasthan, Uttar Pradesh and Madhya Pradesh.
5. **Dilruba or Esraj:** accompanying instrument used in Punjab and during Rabindra sangeet in Eastern India.
6. **Onavillu:** From Kerala and is made of bamboo.
7. **Sarinda:** Important tribal instrument and is used by Santhals in Eastern India and also used in Rajasthan and Assam. It is like Sarangi.

Aerophones

1. **Pungi or Been:** It is used by snake charmers. It is made up of dried bottle gourd and two bamboo sticks.
2. **Algoza:** It is a double flute and is a popular folk instrument of North West India, especially Punjab.

3. **Tangmuri:** It is a folk instrument of Khasi hill people of Meghalaya.
4. **Titti:** It is like a bagpiper, made of goat skin. It is made in South India especially Kerala and Andhra Pradesh.
5. **Mashak:** An important folk instrument of Garhwal region in Uttarakhand, Rajasthan and Uttar Pradesh.
6. **Gogona:** It is made up of bamboo, used in Bihu festival in Assam.

Membranophones

1. **Ghumot:** It is like a drum and is played during Ganesh festival in Goa.
2. **Idakka:** It is like Damru and is from Kerala.
3. **Udukai:** It is a hour-glass shaped instrument like damru from Tamil Nadu.
4. **Sambal:** It is like drum. It is played with sticks in Konkan region of Maharashtra.
5. **Tamak:** It is an important instrument of Santhal tribe and is a two headed drum. It is beaten with drum sticks.
6. **Diggi:** It is a folk drum from Ghariya village of Uttar Pradesh.

Idiophones

1. **Chimta:** evolved from fire tongs, used in Punjab.
2. **Gharha:** These are earthern pots, used in folk music of Punjab
3. **Andelu:** It is used in Burra-Katha. It is a pair of hollow metal rings.

MODERN DEVELOPMENTS IN MUSIC

The process of development of music has been unending since its inception during the early historic period. In the 21st century, many upgrades have been made to the booming industry of music. There are institutions that teach music to students and provide them with the theoretical and academic background in the subject. A rise in the institutions that try to showcase the artist’s genius to the masses by holding open shows for the public can be seen. Some of the important developments are:

Gandharva Mahavidyalaya

V.D. Paluskar set up the school in **1901** with the express purpose of teaching and transmitting the knowledge of **Indian classical music and dance** to the coming generations. Initially, it was opened in **Lahore** but was **shifted to Mumbai** in 1915. focus of the *mahavidyalaya* is on the Hindustani and Carnatic classical forms of music.

Prayag Sangeet Samiti

It was established in **1926** at **Allahabad (now Prayagraj)** to impart education in **Hindustani Classical music**.

Sangeet Natak Akademi

The Sangeet Natak Akademi was the first national academy set up for performing arts by the Government of India in **1952**. major focus of the academy was to create a set-up for **music, drama** and **dances** in India. It was supposed to be the primary body for the showcasing the **performing** arts in the county. Thiey also had the ardent task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance and drama.

Marris College of Music

This is one of the premier institute for studying classical music in India. legendary musicologist **Vishnu Narayan Bhatkhande** founded it in **1926**. He went back to his place of origin in **Lucknow** to establish this school, which would concentrate on the theory of music as well as the practice of singing and playing instruments. It was later renamed as the **Bhatkhande Music Institute Deemed University**.

SPIC MACAY

Kiran Seth established the community of SPIC MACAY in **1977**. The full form of this organisation is *“Society for Promotion of Indian classical music and culture amongst the youth.”* It began as a voluntary youth movement that grew into a platform to showcase the culture of India to the masses, especially the younger generations who is losing touch with Indian classical roots.

The basic reasoning behind the organisation is to promote Indian classical music, dance, yoga, meditation and other aspects of Indian culture. They target the lay people and the youth by holding many free entry events. It has slowly grown into a behemoth organisation that has **a large number of chapters or branches all across the globe**. (Headquarters: Delhi)

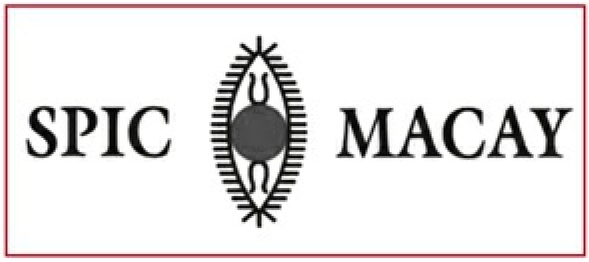


Fig. 5.20: *SPIC MACAY*

COMMUNITIES RELATED TO MUSIC

Community	**State**	**Details**
Langha (Muslim Tribal Community)	Gujarat and Rajasthan	Entertain muslim Rajputs by praising them through songs.
Manganiar or Merasi (Muslim Community)	Rajasthan	Use an instrument Kamaicha to sing classical folk music.
Karta Bhajas	West Bengal	They have four classes and are indulged in chanting mantras leading to perfection as per their belief.
Bauls	West Bengal	Mystic group of singers in the countryside. They are one of the classes of Kartabhaja.
Jogi	Rajasthan	
Bhopa	Rajasthan	
Barot, Charan, Gadhvi	Gujarat	

Muria tribes	Chhattisgarh	Sing songs called Relo.
Kamar Community	Chhattisgarh	Marriage song
Baghela	Madhya Pradesh	Semi-historical songs devoted to hardaul deity.
Pulayar hill tribes	Tamil Nadu	They perform melodies called talams.
Idu Mishmis	Arunachal Pradesh	Perform ritual dance and fertility dance
Moken Tribe	Andaman and Nicobar	They have no religion and perform only ancestor worship. They perform a ritual tribal dance.
Bazigar (Goaar) Community	Punjab	They perform in festivals and occasions and display strength, balance and courage.

CHATURPRAHAR

Chaturprahar is an annual Indian classical music festival held at National Centre for Performing Arts in Mumbai. It is based on the concept of association of time with the ragas.

Previous Years' Questions of Preliminary Examination

2018

1. With reference to cultural history of India, consider the following statements :
    1. Most of the **Tyagaraja Kritis** are devotional songs in praise of Lord Krishna.

2. Tyagaraja created several new ragas.
3. Annamacharya and Tyagaraja are contemporaries.
4. Annamacharya kirtanas are devotional songs in praise of Lord Venkateshwara.

Which of the statements given above are correct?

(a) 1 and 3 only

(b) 2 and 4 only

(c) 1, 2 and 3

(d) 2, 3 and 4

2014

2. A community of people called Manganiyars is well- known for their

(a) Martial arts in North-East India

(b) Musical tradition in North-West India

(c) Classical vocal music in South India

(d) Pietra dura tradition in Central India

2012

3. With reference to Dhrupad, one of the major traditions of India that has been kept alive for centuries, which of the following statements are correct?

(i) Dhrupad originated and developed in the Rajput kingdoms during the Mughal period.

(ii) Dhrupad is primarily a devotional and spiritual music.

(iii) Dhrupad Alap uses Sanskrit syllables from mantras.

Select the correct answer using the codes given below

(a) (i) and (ii)

(b) (ii) and (iii)

(c) (i), (ii) and (iii)

(d) None of these

Answers

1. (b)
2. (b)
3. (b)

Practice Questions for Preliminary Examination

1. Consider the following statements:
   (i) There are five swaras or notes in total in Indian music.
   (ii) Odava raga contains five notes or swaras.
   Which of the above is/are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)
   (d) Neither (i) nor (ii)
2. Consider the following statements:
   (i) Raga forms the basis of Rhythm.
   (ii) Tala becomes the basis of melody. Which of the above is/are correct?
   Which of the above is/are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)
   (d) Neither (i) nor (ii)
3. Consider the following statements:
   (i) In Aaroha, each note is higher than the preceding note.
   (ii) In Avaroha, each note is lower than the preceding note.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

4. In the Indian classical music, ragas are -

(a) Time specific

(b) Mood specific

(c) Season specific

(d) All of the above

5. Which of the following is not among the nine rasas or emotional responses?

(a) Hasya

(b) Raudra

(c) Vir

(d) Ananda

6. Consider the following statements:

(i) Antara is the first part of a musical composition.

(ii) Mukhada is the first line of a musical composition.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

7. Consider the following statements:

(i) A raga must have atleast five notes or swaras in it.

(ii) Raga has only Aaroha or ascending notes.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

8. Consider the following options:
   (i) Pandit Bhimsen Joshi
   (ii) Gangu Bhai Hangal
   (iii) Vishnu Paluskar
   Who of the above belong to Kirana gharana of Dhrupad style of music?
   (a) (i) and (ii)
   (b) Only (i)
   (c) (i), (ii) and (iii)
   (d) Only (iii)
9. Which of the following folk music is not correctly matched?
   (a) Alha - Maharashtra
   (b) Baul - West Bengal
   (c) Both (i) and (ii)
   (d) Sohar - Bihar
10. Which of the following is not a Sushir vadya?
   (a) Shehnai
   (b) Flute
   (c) Ninkirns
   (d) Jaltarang

Answers

1. (b)
2. (d)
3. (c)
4. (d)
5. (d)

6. (b)
7. (a)
8. (a)
9. (a)
10. (d)

Previous Years' Questions of Main Examination

2012

1. What are the groups into which musical instruments in India have traditionally been classified?

2009

2. What are the important similarities and differences between the Hindustani and the Carnatic styles of classical music?

1997

3. Write about Khayal music?

1990

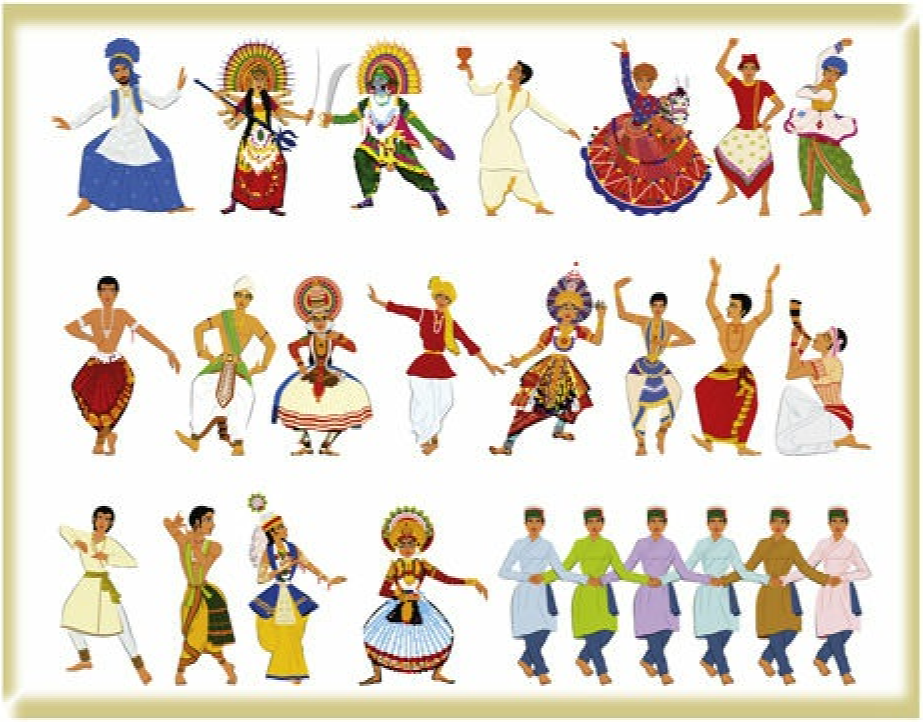
4. What are the chief characteristics of Classical music?

1982

5. On what instrument does Ustad Amjad Ali Khan play?

Practice Questions for Main Examination

1. Discuss the contribution of SPICMACAY in the development of Indian Classical music.
2. What are the pillars of Indian classical music?
3. Gharana concept is prevalent in Hindustani style of music but not in Carnatic style. Elucidate.
4. What are the six principle ragas in Hindustani classical music?



6

INDIAN DANCE FORMS

BACKGROUND

As the story goes in **Bharata's Natya Shastra**, when Lord Brahma was requested by the Gods to create a pastime, he combined certain aspects of the four Vedas and created a fifth Veda known as **Natya Veda**. *Natya* is an amalgamation of dance, drama and music and included *Pathya* (words) from Rig Veda, *Abhinaya* (gestures) from Yajur Veda, *Geet* (music) from Sam Veda and *Rasa* (emotions) from Atharva Veda.

This highlights the divine importance attached to dance in the Indian cultural tradition. From Shiva's *tandava* dance, which signifies the cycle of creation, preservation and destruction, to the feminine response of Parvati, Indian mythology is replete with examples of dance forms and expressions. Similarly, the engravings of **community dancing at Bhimbetka** and the sculpture of **Bronze dancing girl** of the Harappan Civilisation highlights the importance of dance as means of social entertainment.

The first formal mention of dance is found in Bharata's famous work **Natyashastra** which is a most comprehensive and vivid treatise on the various facets of Indian classical dance. The work was compiled probably between **200 BC** and **200 AD** and describes in detail the techniques, postures, emotions, ornaments, stage and even the audience. Bharata Muni describes dance as the '**complete art**' encompassing within its scope all other forms of art – music, sculpture, poetry and drama.

ASPECTS OF DANCE

As per *Natya Shastra*, there are two basic aspects of Indian classical dance.

- **Lasya** – It denotes grace, *bhava*, *rasa* and *abhinaya*. It is symbolic to the **feminine** features of dance as an art form.

- **Tandava –** This is symbolic to the **male aspects** of dance and has more emphasis on *rhythm* and *movement.*

As per *Abhinaya Darpan (5th–4th century BC)*, **Nandikeshwara's** famous treatise on dance, an act has been broken into three basic elements:

- ***Nritta*** **–** It refers to the basic dance steps, performed rhythmically but **devoid of any expression** or mood.
- ***Natya*** **-** It means **dramatic representations** and refers to the story that is elaborated through the dance recital.
- ***Nritya*** **-** Nritya refers to the sentiment and the emotions evoked through dance. It includes the mime and the different methods of expression including *mudras* in the dance.

Nandikeshwara further elaborates the *Nayaka-Nayika Bhav*, in which the eternal deity is seen as the hero or *Nayaka* and the devotee who performs the dance is the heroine of the act, the *Nayika*. There are **nine rasas** or emotions that are expressed through the dance.

- ***Shringara*** *for love*
- ***Roudra*** *for anger*
- ***Bibhatsa*** *for disgust*
- ***Veera*** *for heroism*
- ***Shaant*** *for peace and tranquillity*
- ***Haasya*** *for laughter and comedy*
- ***Karuna*** *for tragedy*
- ***Bhayanak*** *for horror*
- ***Adbhuta*** *for wonder*

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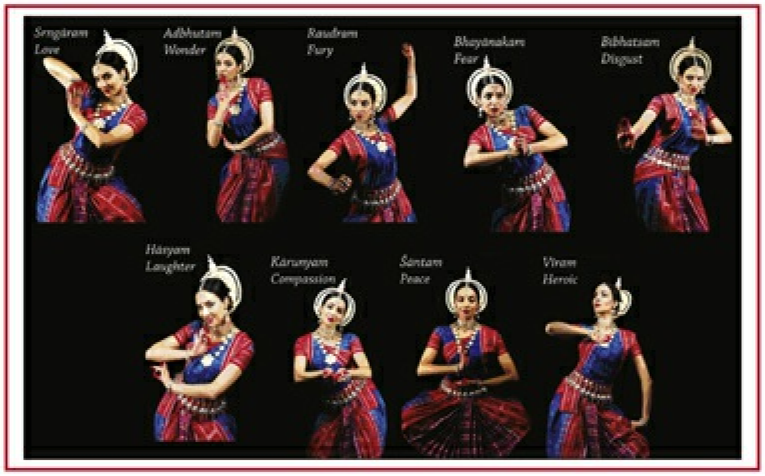

Srngāram
Love
Adbhutam
Wonder
Raudram
Fury
Bhayānakam
Fear
Bibhatsam
Disgust
Hāsyam
Laughter
Karunyam
Compassion
Śāntam
Peace
Viram
Heroic

Fig. 6.1 : *Prominent Mudras, involved in Indian dance forms depicting emotions.*

These moods and expressions are emoted through the use of **mudras** - a combination of **hand gestures** and **body postures**. There are 108 fundamental *mudras*, a combination of which is used to depict a particular emotion.

INDIAN CLASSICAL DANCE FORMS

Distinct styles of dance have evolved in different regions of India, each with their own specific nuances. However, all these dance forms are governed by the basic rules and guidelines laid down in the *Natya Shastra*, the principal rule being that true transfer of knowledge can only come through a guru. The guru passes on the knowledge of the different traditions - *sampradayas* - onto the disciple. This *'guru-shishya parampara'* forms the core of Indian classical art form.

Presently, as per **Sangeet Natak Akademi**, there exists **eight classical dance forms** in India, which include *Bharatnatyam*, *Kuchipudi*, *Kathakali*, *Mohiniattam*, *Odissi*, *Manipuri*, *Kathak and Sattriya*.

Bharatnatyam

Oldest among all classical dance forms, Bharatnatyam derives its name from Bharata Muni and 'natyam' which means dance in Tamil. However, other scholars have ascribed the name 'Bharata' to 'Bhava', 'Raga' and 'Taal'.

The origins of this dance form can be traced back to ‘Sadir’ – the solo dance performance of the temple dancers or ***devadasis’*** in **Tamil Nadu**, hence it was also referred to as ‘Dashiattam’.

With the decline of the Devadasi system, the art too became nearly extinct. However, the efforts of **E. Krishna Iyer,** a prominent freedom fighter, revived this dance form. Previously, this dance form was performed by solo female dancers; it has since become increasingly popular among male and group artists as well. **Rukmini Devi Arundale**, another famous proponent of Bharatnatyam, is remembered for giving global recognition to the dance.

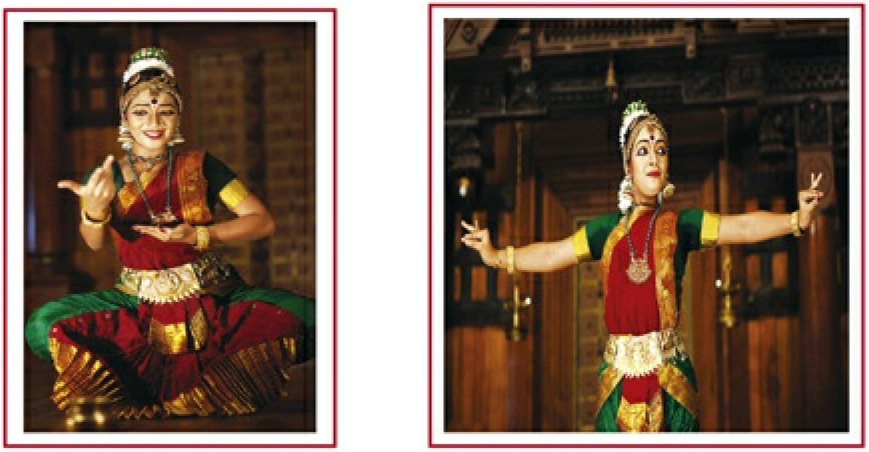

(a) (b)

Fig. 6.2: *(a), (b) Bharatnatyam*

In the early 19th century, four dance teachers of Thanjavur defined the elements of a Bharatnatyam recital. They are:

- **Alarippu** – It is an invocatory piece of performance which includes basic dance postures and is accompanied with rhythmic syllables. It is meant to seek the blessings of God.
- **Jatiswaram** – It is the Nritta component and is devoid of expressions, it includes the different poses and movements.
- **Shabdam** – It is the dramatic element with expressed words, which includes the *abhinaya* in the song. It is generally in praise of the glory of God.
- **Varnam** – It is the Nritya component. It is a combination of dance and emotions, and is the most important part of the whole performance. It

is synchronised with tala and raag, to express the story.

- **Padam –** It refers to a mastery over the abhinaya (expression) of the spiritual message, by the artist. Music becomes light, dance becomes emotional.
- **Jawali –** These are short love-lyrics performed at a faster tempo.
- **Thillana –** It is the concluding stage of the performance, and comprises pure dance (Nritta) with exuberant movement and intricate rhythmic variations.

The four Thanjavur teachers, known as the '**Tanjore quartet**', are *Chinnaiah, Ponniah, Vadivelu* and *Shivanandam.* Under them, Bharatnatyam also came to be known as **Tanjore Natyam**.

- Bharatnatyam is often referred to as the **'fire dance'**, as it is the manifestation of fire in the human body. Most of the movements in Bharatnatyam resemble to that of a *dancing flame.*
- In this dance form, **equal emphasis** is given on both the **Tandava and Lasya** aspects of dance, with major emphasis on 'mudras'.
- One of the principal *mudras* is **'Katakamukha Hasta'** in which three fingers are joined to symbolise 'Om'.
- In a Bharatnatyam recital, the **knees are mostly bent** and the weight is equally distributed across both the feet.
- It is also characterised by the **'Ekcharya lasyam'** style **Fig. 6.3:** *Katakamukha hasta* in which one dancer plays many different roles.

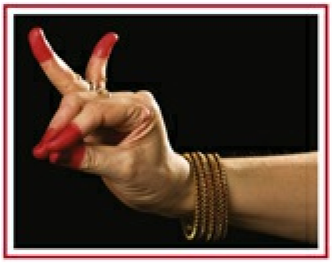


Fig. 6.3 *Katakamukha hasta*

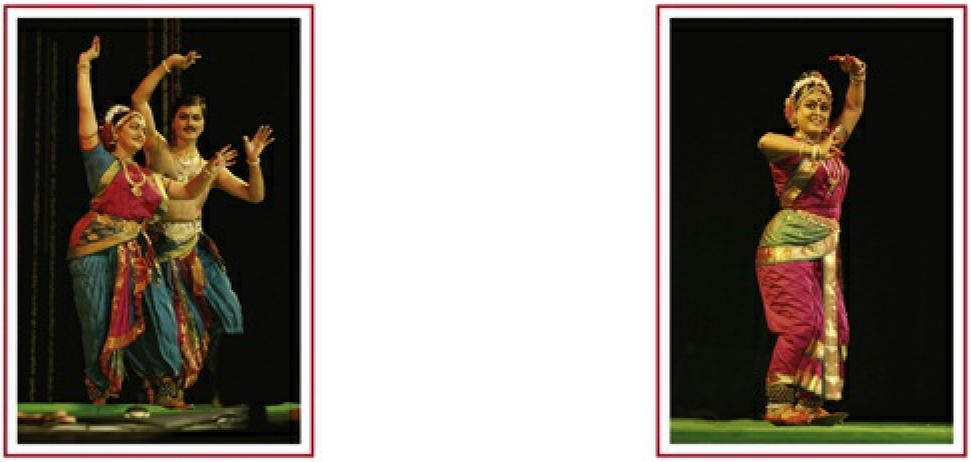
Famous proponents: Yamini Krishnamurthy, Lakshmi Viswanathan, Padma Subramaniam, Mrinalini Sarabhai, Mallika Sarabhai, etc.

Kuchipudi

Originally performed by group of actors going from village to village, known as *Kusselavas*, Kuchipudi derives its name from the village of Kusselavapuri or Kuchelapuram in **Andhra**. In 17th century, **Siddhendra Yogi** formalised and systematised the tradition. He authored 'Bhama Kalapam' and many other plays.

With the advent of Vaishnavism, the dance form became a monopoly of the *male Brahmins* and began to be performed at temples. Stories of *Bhagavat purana* became a central theme of the recitals, and the dancers came to be known as Bhagavathalus. The dance form gained prominence under the patronage of the Vijayanagara and Golconda rulers.

However, it remained confined to villages and remained obscure till the advent of 20th century, when **Balasaraswati** and **Ragini Devi** revived this dance form. Lakshminarayan Sastri, in early 20th century, brought in new practices such as solo recitals and female participation.



(a) Kuchipudi

(b) Tarangam in Kuchipudi

Fig. 6.4

Some of the features of Kuchipudi dance are:

- It involves difficult foot movements, and is generally a team performance.
- Most of the Kuchipudi recitals are based on stories of Bhagwata purana but have a **secular theme**. There is a predominance of **Shringara ras**.

- Each principal character introduces itself on the stage with a **“daaru”**, which is a small composition of dance and song, specifically choreographed for the revelation of each character.
- The dance involves all three components of classical dances: Nritta, Natya and Nritya. It is similar to Bharatnatyam but has its own features.
- The performance has:
  - Sollakath or Patakshara: The Nritta part, where movement of the body is made.
  - Kavutvams: The Nritya part which involves extensive acrobatics. It may also be performed as Nritta
- The Kuchipudi dance style is a manifestation of the earthly elements in the human body.
- In a Kuchipudi recital, the dancer may combine the role of a singer into himself/ herself as well. Hence, it becomes a drance-drama performance.
- **Both Lasya and Tandava** elements are important in the Kuchipudi dance form.
- Apart from group performances, there are some popular *solo elements* in Kuchipudi as well. Some of them are:
  - **Manduk Shabdam** – Tells the **story of a frog**.
  - **Tarangam** – The dancer performs with his/her **feet on the edges of a brass plate** and balancing a pot of water on the head or a set of diyas.
  - **Jala Chitra Nrityam** – In this item, the dancer **draws pictures** on the floor with his or her toes while dancing.
- A Kuchipudi recital is generally accompanied with **Carnatic music**; *Violin* and *Mridgangam* being the principal instruments. The recital is in Telugu language.

Famous proponents: Radha Reddy and Raja Reddy, Yamini Krishnamurthy, Indrani Rahman, etc.

Kathakali

In the temples of **Kerala**, two forms of dance-drama, Ramanattam and Krishnattam, evolved under the patronage of feudal lords, narrating episodes from **Ramayana and Mahabharata**. These folk drama traditions latter became the source of Kathakali, which derived its name from the words ‘Katha’ meaning story and ‘Kali’ meaning drama. It is closely related to Koodiyattam (Sanskrit drama tradition) and other ancient martial-arts performance also. It is a wonderful combination of music, dance and drama.

However, with the breakdown of the feudal set up, Kathakali began declining as an art form. It was revived in the 1930s by the famous Malayali poet **V. N. Menon** under the patronage of **Mukunda Raja**.

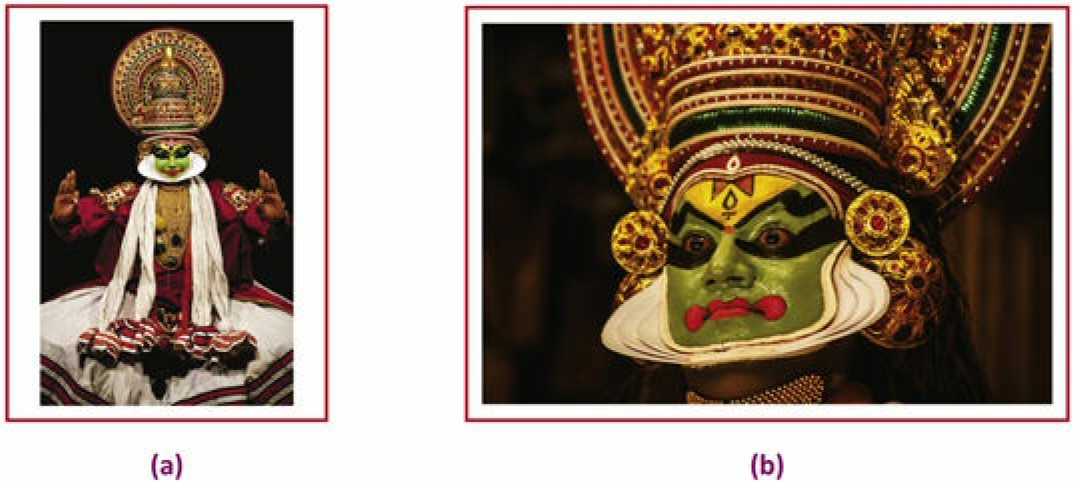

(a) (b)

Fig. 6.5: *(a), (b) Kathakali*

Some of the **features** of Kathakali dance are:

- Kathakali is generally an all-male troupe performance.
- There is minimal use of props in the Kathakali recital. However, very elaborate facial make up along with a head gear is used for different characters. Different colours have their own significance:
  - ***Green*** indicates nobility, divinity and virtue.
  - ***Red*** patches beside the nose indicate royalty.

  - ***Black*** colour is used to indicate evil and wickedness.
  - ***Yellow*** colour is for saints and women.
  - ***Completely Red painted face*** indicates evil
  - ***White beard*** indicates beings with higher consciousness and divinity.
- It involves both dance and drama and the two cannot be clearly separated.
- Most of the Kathakali recitals are a grand representation of the eternal conflict between good and evil. It draws its themes from the stories narrated in the epics and the puranas. It is also called as the 'ballad of the east'.
- The language used for Kathakali songs is **Manipravalam**, i.e., a mixture of Malayalam and Sanskrit.
- **Music** is important to rightfully convey the entire drama to the viewers. Different compositions of music are used during performance to give depth to the drama.
- **Gestures** are perhaps the crown jewel of the entire dance-drama. Kathakali is remarkable in the representation of the rasas through **movements of eye and eye brows**, through which the story is conveyed. Nine important facial expressions called '**Navarasas**' are taught to convey the different emotions. Extensive hand gestures are also used. Therefore, this dance form calls for strenuous training.
- Kathakali is generally performed in **open air theatres** covered with coarse mats or temple premises with lush green trees of Kerala providing a backdrop. A brass lamp is used for lighting.
- The arrival of dawn, accompanied with a continuous sound of drums, **chhenda and maddala** marks the beginning and end of a Kathakali recital.
- Kathakali symbolises the element of **sky** or ether.

Famous proponents: Guru Kunchu Kurup, Gopi Nath, Kottakal Sivaraman, Rita Ganguly, etc.

Mohiniattam

Mohiniattam or the **Dance of an Enchantress** ('Mohini' meaning beautiful woman and 'attam' means dance), is essentially a **solo dance** performance by women that was further developed by Vadivelu in 19th century and gained prominence under the rulers of Travancore in the present State of **Kerala**. The patronage of Swathi Thirunal (the Travancore ruler in 19th century) is notable. After it had fallen to obscurity, the famous Malayali poet **V. N. Menon** revied it along with **Kalyani Amma**.

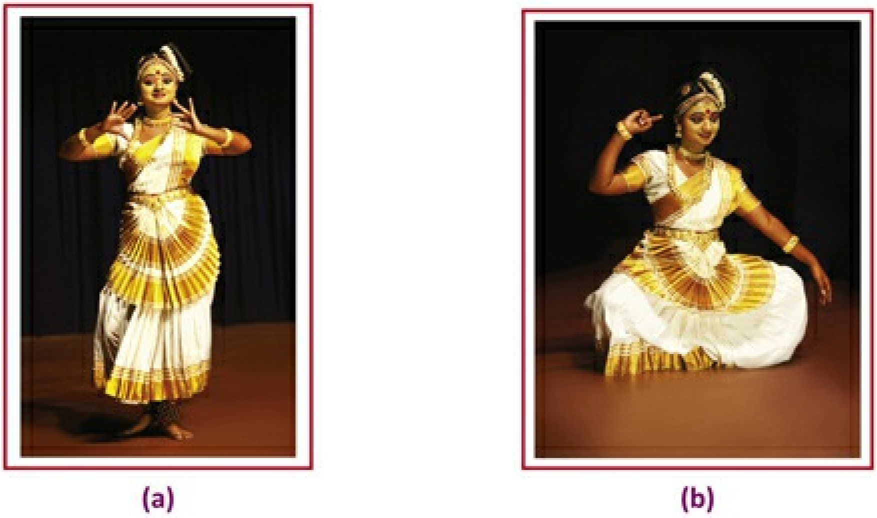

(a) (b)

Fig. 6.6: *(a), (b) Mohiniattam*

Some of the **features** of Mohiniattam are:

- Mohiniattam combines the **grace** and **elegance** of Bharatnatyam with the vigour of Kathakali. There is a marked absence of thumping of footsteps and the **footwork is gentle**.
- Mohiniattam generally narrates the story of the **feminine** dance of Vishnu.
- It has its own Nritta and Nritya aspects like that of other classical dances.
- The **Lasya** aspect (beauty and grace) of dance is dominant in a Mohiniattam recital. Hence, it is mainly performed by female dancers.
- The dance is accompanied by music and songs.

- Costume is of special importance in Mohiniattam, with white and off-white being the principal colours and presence of gold coloured brocade designs. There is no elaborate facial make-up. The dancer wears a leather strap with bells (Ghungroo) on her ankles.
- The element of air is symbolised through a Mohiniattam performance.
- 'Atavakul or Atavus' is the collection of 40 basic dance movements.
- Musical instruments used are: cymbals, veena, drums, flute, etc.

Famous proponents: Sunanda Nair, Kalamandalam Kshemavathy, Madhuri Amma, Jayaprabha Menon, etc.

Odissi

The caves of **Udayagiri-Khandagiri** provide some of the earliest examples of Odissi dance. The dance form derives its name from the 'Odra nritya' mentioned in Natya Shastra. It was primarily practised by the '**maharis**' and patronised by the Jain King Kheravela.

With the advent of Vaishnavism in the region, the Mahari system became defunct. Instead, young boys were recruited and dressed as females to continue the art form. They came to be known as '**Gotipuas**'. Another variant of this art, '**Nartala**' continued to be practised at the royal courts.

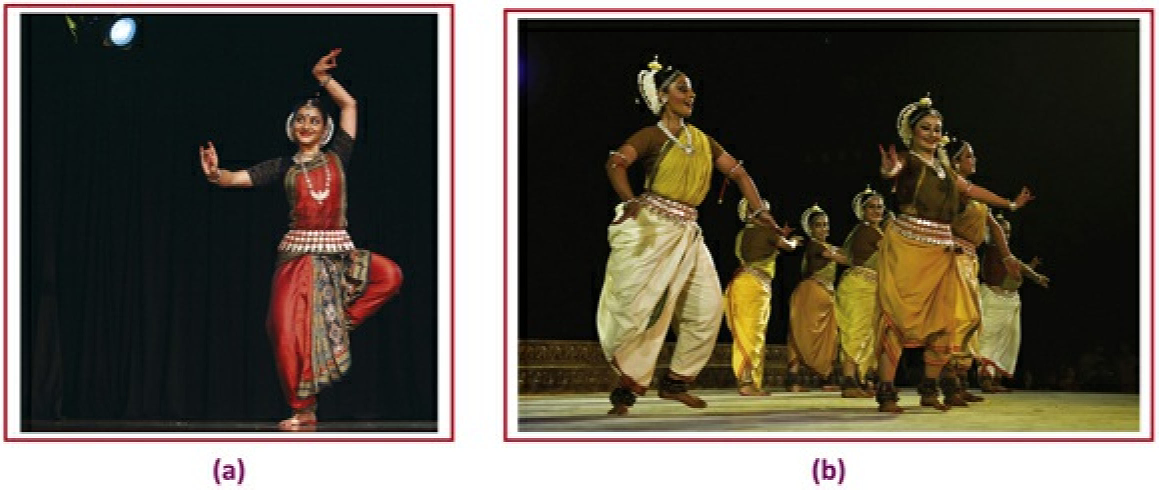

(a) (b)

Fig. 6.7: *(a), (b) Odissi*

In the mid-20th century, Odissi gained international acclaim due to the efforts of Charles Fabri and Indrani Rahman. Some of the **features** of Odissi are:

- It is similar to Bharatnatyam in the use of Mudras and postures to express emotions.
- The **tribhanga** posture, i.e. the three-bended form of the body is innate to Odissi dance form. Also the 'Chowk' posture with hands spread out depicts masculinity.
- During the dance, the lower body remains largely static and there is movement of the torso. Hand gestures play an important role to convey expressions during Nritya part.
- Odissi dance form is unique in its representation of gracefulness, sensuality and beauty. The dancers create intricate **geometrical shapes** and patterns with the body. Hence, it is known as **'mobile sculpture'**.
- The **elements** of Odissi dance form include:
    - ***Mangalacharan*** or the beginning where a flower is offered to mother earth.
    - ***Batu nritya*** comprising of the dance. It has the Tribhanga and the Chowk postures.
    - ***Pallavi*** which includes the facial expressions and the representation of the song.
    - ***Tharijham*** consisting of pure dance before the conclusion.
    - The concluding item is of two types. ***Moksha*** includes joyous movements signifying liberation. ***Trikhanda majura*** is another way of concluding, in which the performer takes leave from the gods, the audience and the stage.
- Odissi dance is accompanied by Hindustani classical music and instruments generally used are Manjira (Cymbals), Pakhawaj (Drums), Sitar, Flute, etc.
- The dance form symbolises the element of **water**.
- The lyrics of Gita Govinda, written by Jayadeva, is used along with compositions of some local poets.

- The woman dancer wears an **elaborate hair-style, silver jewellery, long necklace**, etc.

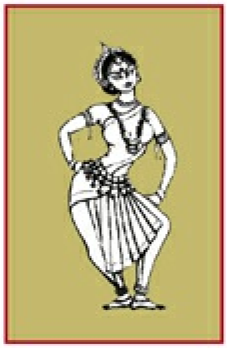


Fig. 6.8: *Tribhanga Posture*

Famous proponents: Guru Pankaj Charan Das, Guru Kelu Charan Mohapatra, Sonal Mansingh, Sharon Lowen (USA), Anandini Dasi (Argentina).

Manipuri

Manipuri dance form finds its mythological origin to the celestial dance of Shiva and Parvati in the valleys of **Manipur** along with the local 'Gandharvas'. The dance gained prominence with the advent of **Vaishnavism** in 15th century. Krishna became the central theme of this dance form. It is performed **generally by females**.

In the modern times, **Raja Bhag Chandra** of Manipur in 18th century tried to revive Manipuri dance. **Rabindranath Tagore** brought back the dance form into limelight when he introduced it in Shantiniketan (West Bengal).

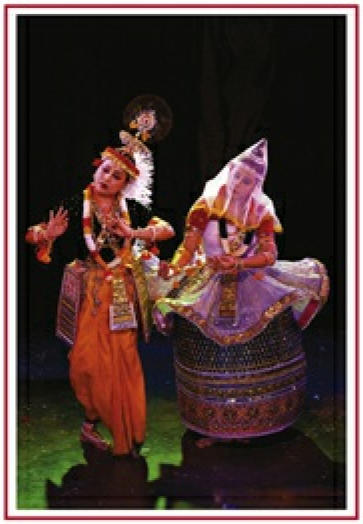


Fig. 6.9: *Manipuri Dance*

Some of the **features** of Manipuri dance are as follows:

- Manipuri dance is unique in its emphasis on **devotion** and **not sensuality**.
- The faces are covered with a thin veil and facial expression is of lesser importance, Hand gestures and gentle movement of feet are important.
- While the dance incorporates **both Tandava and Lasya**, emphasis is laid on the **latter**.
- The females wear unique long skirts. The focus is mainly on slow and gracious movements of hand and knee positions.
- **Nagabandha mudra**, in which the body is connected through curves in the shape of '8' is an important posture in Manipuri dance form.
- **Ras Leela** (Radha-Krishna love story) is a recurring theme of the Manipuri dance recital.
- The drum – **pung** – is an intricate element of the recital. Flute, Khartals (wood clapper), dhols, etc. also accompany music. Compositions of Jayadeva and Chandidas are used extensively.
- **Thang-Ta** and **Sankirtana** are also influenced by Manipuri dance.

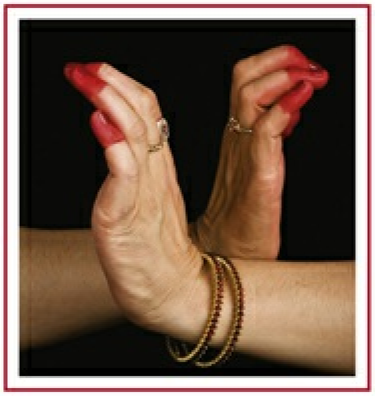


Fig. 6.10: *Nagabandha Mudra*

Famous proponents: Jhaveri sisters- Nayana, Suverna, Ranjana and Darshana, Guru Bipin Singha, N Madhabi Devi, etc.

Kathak

Tracing its origins from the Ras Leela of Brajbhoomi, Kathak is the traditional dance form of **Uttar Pradesh**. Kathak derived its name from the 'Kathika' or the story-tellers who recited verses from the epics, with gestures and music.

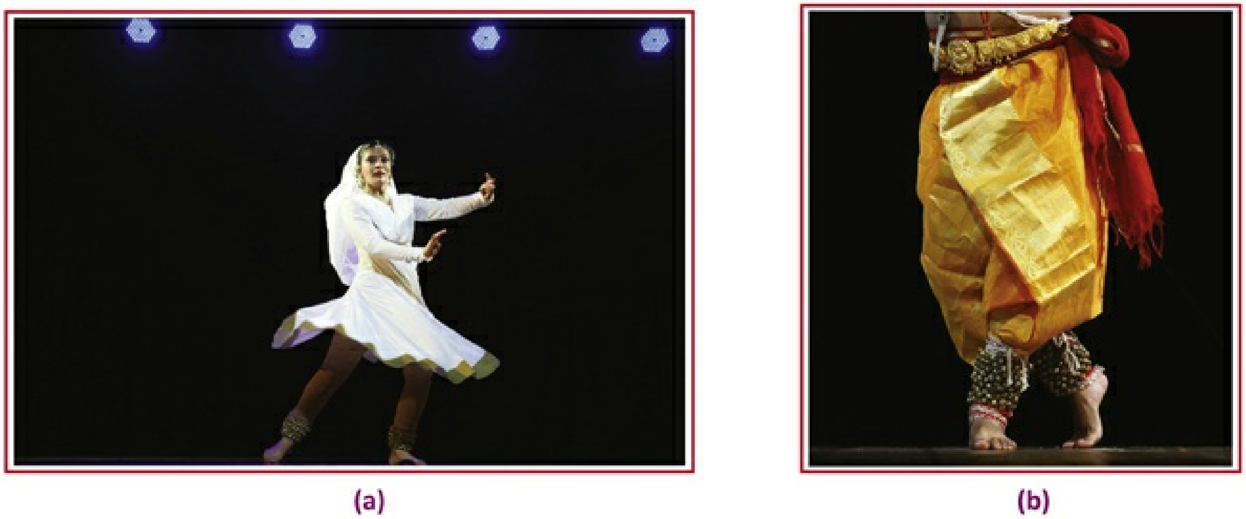

(a)
(b)

Fig. 6.11: *(a), and (b) Kathak*

During the Mughal era, the dance form degenerated into lascivious style and branched off into court dance. It was also influenced by **Persian costumes** and styles of dancing. The classical style of Kathak was revived by **Lady Leela Sokhey** in the 20th century.

Some of the features of Kathak are:

- An important feature of Kathak is the development of **different gharanas** as it is based on Hindustani style of music:
  - **Lucknow:** Reached its peak under the reign of Nawab Wajid Ali Shah. It puts more importance on *expression* and *grace.*
  - **Jaipur:** Initiated by Bhanuji, it emphasised fluency, speed and long *rhythmic* patterns.
  - **Raigarh:** It developed under the patronage of Raja Chakradhar Singh. It is unique in its emphasis on *percussion* music.
  - **Banaras:** It developed under Janakiprasad. It sees a greater use of floor and lays special emphasis on **symmetry**.
- Kathak dance form is characterised by the use of intricate **footworks** and pirouettes.
- The elements of a Kathak recital are:
  - *Ananda* or the introductory item through which the dancer enters the stage.
  - Thaat comprising soft and varied movements.
  - *Todas* and *Tukdas* are small pieces of fast rhythm.
  - **Jugalbandi** is the main attraction of kathak recital which shows a competitive play between the dancer and the tabla player.
  - *Padhant* is a special feature in which the dancer recites complicated bols and demonstrates them.
  - *Tarana* is similar to thillana, which comprises of pure rhythmic movements before the end.
  - *Kramalaya* is the concluding piece comprising of intricate and fast footwork.
  - **Gat bhaav** is dance **without any music** or chanting. This is used to outline different mythological episodes.

- Kathak is generally accompanied with **dhrupad music**. Taranas, thumris and ghazals were also introduced during the Mughal period.

Famous proponents: Birju Maharaj, Lacchu Maharaj, Sitara Devi, Damayanti Joshi, etc.

Sattriya

Sattriya dance in modern-form was introduced by the **Vaishnava Saint Sankaradeva** in the 15th century AD in Assam. The art form derives its name from the Vaishnava monasteries known as '**Sattras**', where it was primarily practised. It finds mention in the ancient text 'Natya Shastra' of sage Bharat Muni. It is inspired from Bhakti Movement.

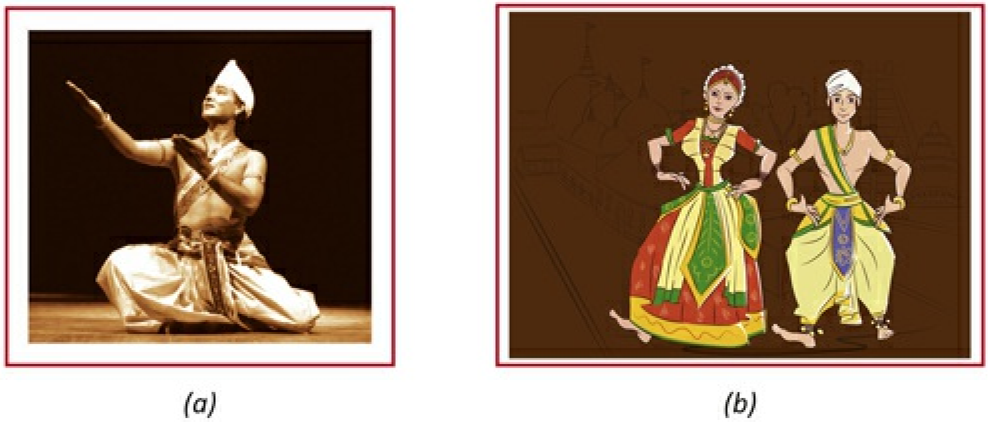

(a) (b)

Fig. 6.12: *(a), (b) Sattriya*

Some of the **features** of Sattriya dance include:

- The dance form was an amalgamation of various dance forms prevalent in **Assam**, mainly Ojapali and Devdasi.
- The focus of the Sattriya recitals is to own the **devotional** aspect of dance and narrates **mythological stories of Vishnu**.
- Sattriya dance also includes Nritta, Nritya and Natya.
- The dance is generally performed in **group** by **male monks** known as 'Bhokots' as part of their daily rituals or even on festivals.
- **Khol** (drum), **Cymbals** (Manjira) and **Flute** form the major accompanying instruments of this dance form. The songs are composition of Shankaradeva known as 'Borgeets'.

- There is great emphasis on **rhythmic syllables** and dance postures along with footwork. It combines both Lasya and Tandava elements.
- The Sattriya dance tradition has strictly laid down rules in respect of hand gestures and footwork, and it plays a very important role.
- Costumes worn by male dancers are **Dhoti**, and '**Paguri**' (turban). While, females wear traditional Assamese jewellery, '**Ghuri**' and '**Chador**' made in Pat silk. Waist cloth is worn by both men and women.
- In the modern times, Sattriya dance has evolved into two separate streams – the Gayan-Bhayanar Nach and the Kharmanar Nach.
- **Ankia Naat:** a type of Sattriya, it involves play or musical-drama. It was originally written in Assamese-Maithili mix language called *Brajavali*. Another similar form is '**Bhaona**', which is based on stories of Lord Krishna.

Please Note: *Till now, Sangeet Natak Akademi has recognised eight classical dance forms whereas the* ***Ministry of Culture has recognised nine classical dance forms including Chhau****.*

FOLK DANCES OF INDIA

The multitude of folklore, legends and myth prevalent in various parts of India, combined with local song and dance traditions, results in a rich mix of composite art. The folk dance forms are generally spontaneous, crude and performed by the masses without any formal training. This simplicity gives the art form an inherent beauty. However, these art forms have remained **confined to a certain sect of people** or at a **particular locality**, to whom the knowledge has been passed down the ages. Some of the well known folk dances of India are:

Chhau

The word Chhau originates from 'Chhaya' meaning shadow. It is a form of mask dance that uses vigourous martial movements to narrate mythological stories. Some narrations also use natural themes such as *Sarpa nritya* (serpent dance) or *Mayur nritya* (peacock dance).

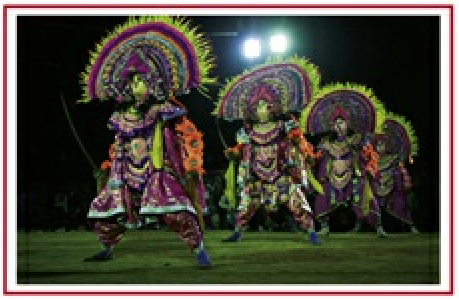


Fig. 6.13: *Chhau Dance*

There are **three main styles** of Chhau dance – **Saraikella Chhau** in Jharkhand, **Mayurbhanj Chhau** in Odisha and **Purulia Chhau** in West Bengal. Of these, Mayurbhanj Chhau artists do not wear masks. In 2010, **UNESCO** inscribed Chhau in the Representative List of Intangible Cultural Heritage of Humanity.

Garba

Garba is a popular folk dance of **Gujarat**, held at the time of *Navratra*. Garba actually refers to "Garbha deep" - an **earthen pot with holes**, in which a lamp is lit and women dance around it in *circular movements* with *rhythmic clapping*.

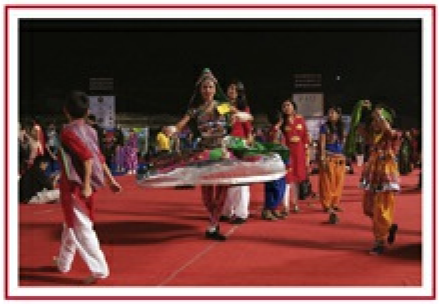


Fig. 6.14: *Garba Dance*

Dandiya Raas

It is an energetic, lively dance form in which polished **sticks** or *dandiyas* are used. It represents a mock fight between *Durga and Mahishasura*.

Tarangamel

It is the folk dance of **Goa** that celebrates the youthfulness of the region. It is performed during **Dussehra** and **Holi**. The use of **rainbow-like costumes** with multi coloured flags and streamers make it a visual spectacle.

Ghoomar or Gangore

It is a traditional folk dance performed by the **women** of the **Bhil tribe** in **Rajasthan**. It is characterised by the pirouetting movements of the women, which brings into prominence the multi-coloured vibrancies of the flowing *Ghaghra*.

Kalbelia

It is a sensuous folk dance performed by the women of the **Kalbelia Community** of **Rajasthan**. The costumes and dance movement are similar to that of the **serpents**. **'Been'** (wind instrument played by snake charmers) is the popular musical instrument of this dance form. UNESCO has inscribed Kalbelia folk songs and dances in the Representative List of the Intangible Cultural Heritage of Humanity in 2010.

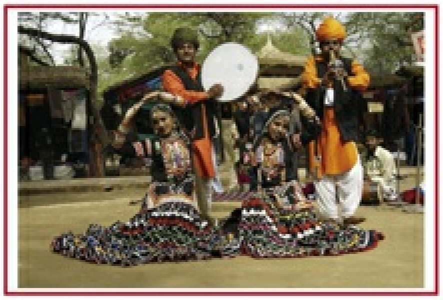


Fig. 6.15: *Kalbelia Dance*

Charba

It is the popular folk dance of **Himachal Pradesh**, performed during the **Dussehra** festivities.

Bhangra/Giddha

Bhangra is the highly energetic folk dance of **Punjab**. Accompanied with infectious and catchy drum beats, it is a popular form of celebration during festivities. **Giddha** is the *female counterpart* of the male Bhangra.

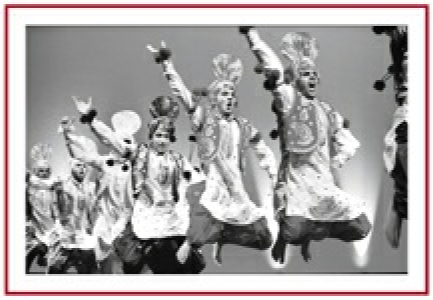


Fig. 6.16: Bhangra Dance

Dadra

It is the semi-classical form of dance popular in **Uttar Pradesh**, accompanied by the music of the same style. It was extremely popular among the *courtesans* of the Lucknow region.

Jawara

Jawara is the **harvest dance** popular in the Bundelkhand region of **Madhya Pradesh**. The dance, which includes *balancing a basket full of jawar* on the head, is accompanied by heavy **instrumental music**.

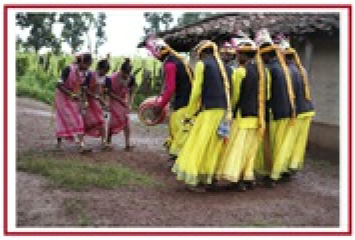


Fig. 6.17: *Jawara www.bhopalorbit.com*

Matki

Matki is performed by the **women** of **Malwa region** on the occasions of **wedding** and other **festivities**. It is mainly performed **solo**, while balancing a number of **earthen pots** on the head. *Aada* and *Khada Nach* are popular variants of the Matki dance.

Gaur Muria (Bison horn)

Gaur Muria is an important ritualistic dance form of the **Muria tribes** who live in the Bastar region of **Chhattisgarh**. The dance imitates the *movements of a bison* and is performed in group by *both* men and women.

Alkap

Alkap is a rural dance-drama performance prevalent in the Rajmahal hills of **Jharkhand** and Murshidabad and Malda regions of **West Bengal**. It is performed by troops of 10-12 dancers, accompanied by one or two lead singers known as *gayens.* The troops perform popular folk lore and mythological stories, in which the dance is interspersed with comical sketches known as *kap.* The dance is generally associated with the **Gajan festival** of **Shiva**.

Biraha

Biraha dance along with its variant, Bidesia, is a popular form of entertainment in rural **Bihar**. It is a portrayal of the **pain of the women**, whose partners are away from home. However, this dance form is practised **solely by males**, who play the role of female characters as well.

Paika

Paika is a martial folk dance performed in the Southern parts of **Odisha**. Paika is a form of **long spear**. The dancers are armed with wooden spears and shields, and show off their skills and agility in infantry like formations. It has a martial arts character. The word **Paika** signifies battle.

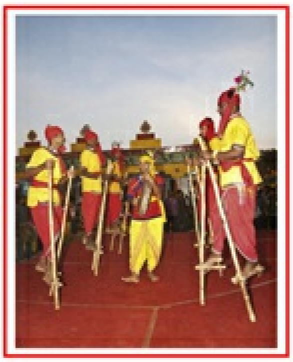


Fig. 6.18: *Paika Folk Dance*

Bagurumba

Bagurumba is a folk dance performed by the **Bodo** tribe of **Assam** and is related to **nature** and **environment**. Musical instruments that accompany Bagurumba performance are Sifung, Kham, Serja, etc.

Jat-Jatin

Jat-Jatin is popular in the Northern parts of **Bihar**, especially in the regions of Mithila. This dance form is unique in its representation of the **tender love** and **quarrel of a married couple**.

Jhumair

Jhumair is a popular **harvest dance**, performed by the tribal people of **Jharkhand** and **Odisha**. It has two variations – Janani Jhumair, performed by women and Mardana Jhumair, performed by men. It is a major attraction at many fairs and festivals.

Danda-Jatra

The Danda Nata or the Danda Jatra is one of the oldest folk art of India. Mainly popular in **Odisha**, it is a unique blend of dance, drama and music. While it mainly narrates stories and lore about **Shiva**, the theme is generally **social harmony** and **brotherhood**.

Bihu

Bihu is the popular dance of **Assam**, performed in group by **both** men and women. The dancers are dressed in colourful traditional dresses to celebrate the pomp and gaiety. The dance performance includes group formations, rapid hand movements and brisk footsteps.

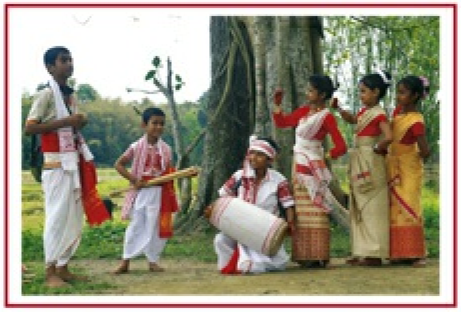


Fig. 6.19: *Bihu Dance*

Thang Ta

Thang Ta is the exclusive **martial dance** form of **Manipur**. *Thang* means sword and *Ta* means spear. The dance performance is a unique display of skill, creativity and agility in which the performers enact a mock fight sequence – leaping to **attack and defend**.

Rangma

The Rangma is the **war dance** of the **Nagas**. Dressed in colourful costumes, jewellery and colourful headgears, the dancers enact mock war formations and traditions.

Singhi Chham

The Singhi Chham is a popular mask dance of **Sikkim**. The dancers are dressed in furry lion costumes symbolising the **snow lion** and pay tribute to *Khang-Chen Dzong Pa* (Kanchenjunga Peak).

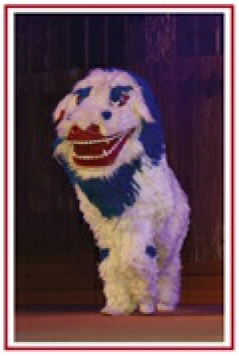


Fig. 6.20: *Singhi Chham*

Kummi

Kummi is a popular folk dance in the region of **Tamil Nadu** and **Kerala**. The dance is performed by the **women**, standing in a circular formation. A unique feature of the dance performance is the **absence of any accompanying music**. The beats are generated by the *rhythmic clapping*. The dance is generally performed during **Pongal** and other religious festivities. Kolattam and Pinnal Kolattam are close variants of this dance form.

Mayilattam

Mayilattam is a folk dance of **Kerala and Tamil Nadu** in which **young girls** are **dressed as peacocks**, with colourful headgears, beaks and feathers. It is also known as **peacock dance**. Similar dances include *Kaalai Attam* (bull dance), *Karadi Attam* (bear dance), *Aali Attam* (demon dance), and *Pampu Attam* (snake dance).

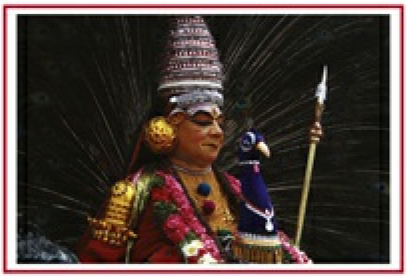


Fig. 6.21: *Mayilattam*

Butta Bommalu

Butta Bommalu literally means basket toys and is a popular dance form of the West Godavari district of **Andhra Pradesh**. The dancers wear **masks** of different characters, resembling toy like shapes, and entertain through delicate movements and **non-verbal music**.

Kaikottikali

Kaikottikali is a popular temple dance of **Kerala**. It is performed by **both** men and women at the time of **Onam** to celebrate the rich harvest. *Airukali* and *Tattamakali* are similar forms of this dance.

Padayani

Padayani is a **martial dance** performed in the Bhagavati temples of Southern **Kerala**. Padayani literally means rows of infantry, and it is a very rich and colourful affair. The dancers wear **huge masks** known as kolams, and present interpretations of divine and semi divine narratives. Some of the popular characters are *Bhairavi*, *Kalan* (God of death), *Yakshi* and *Pakshi*, etc.

It is performed to worship **Goddess Kali**.

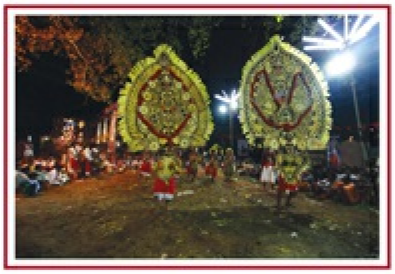


Fig. 6.22: *Padayani*

Kolkali-Parichakali

It is a popular martial dance in the areas of Southern **Kerala** and **Lakshwadeep**. *Kol* means stick and *Paricha* means shield. The dancers use **mock weapons** made of wood and enact **fight sequences**. The performance **starts at a slow pace**, but slowly builds up the tempo and reaches climax in a frenzy.

Pata Kunitha

It is a popular dance form in the **Mysore** region. It is primarily a religious dance performed by **men** who use **long bamboo poles** decorated with colourful ribbons, known as *pata* The colourful exuberance makes it a visual spectacle and is extremely popular among the masses of **all religion**. *Puja Kunitha* is a variant of this dance form popular in the region around Bengaluru and Mandya districts.

Chakyar Koothu

It is an art form of **Kerala**. It is a solo performance, where the performer dresses himself as a **snake**. It is combination of prose and poetry, and is generally a narration in Malayalam. It has been traditionally performed by the Chakyar community (a priestly caste). The performer wears a colourful **headgear**, a large black **moustache** and red spots all over his body.

Jhoomar

It is performed by **tribal Sikhs in Punjab** and adjoining areas during the harvest season. It is performed in a circle. **Movement of arms** is the most important part, on the tune of the drums. Costumes are same as in Bhangra. It was carried to India by the traders from Balochistan.

Karma Naach

It is performed during the **tribal festival of 'Karma'** by many tribes of Eastern India especially in the **Chota Nagpur Plateau**. Dancers form circle and dance with arms around each other's waist.

Raut Naach

Performed in **Chhattisgarh** by the Yadav community, especially during the festival of Diwali.

Dumhal

It is performed in **Jammu and Kashmir by the Wattal tribe**. It involves colourful costumes with a tall conical hat for men. Performers dance and sing to the drum beats.

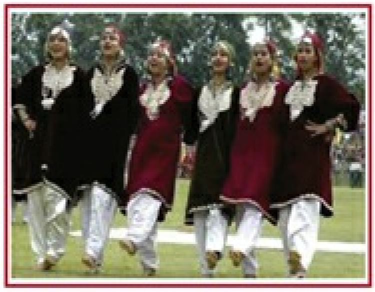


Fig. 6.23: *Dumhal*

Fugdi

It is performed in the **Konkan region of Maharashtra and Goa** during festivals by women. They dance in varied formations, mostly in circles or rows. It has many sub-types as per local customs.

Cheraw

It is a folk dance of **Mizoram** and is performed using bamboo sticks. It is likely to have a foreign origin. Men tap long pairs of bamboo in rhythmic beats, and girls dance to the beats of bamboo.

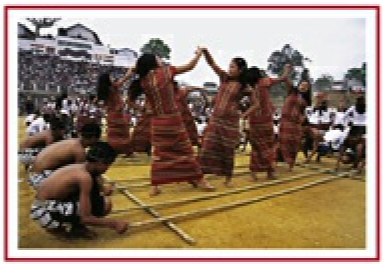


Fig. 6.24: *Cheraw www.tourism.gov.in*

Dalkhai

Mostly performed during the festival of **Dussehra** in **Odisha**. It is performed by the tribes and many musical instruments are used. Events from Ramayana and Mahabharata, stories of Lord Krishna, etc. are represented. At the beginning and end of every stanza, a word signifying **Girlfriend** is used.

Hulivesha

Performed in Coastal **Karnataka**, Hulivesha involves male dancers **painted like the tiger** who dance and potray an angry tiger to honour **Goddess Durga** whose favourite animal is tiger. It is generally performed during **Navaratri** festival.

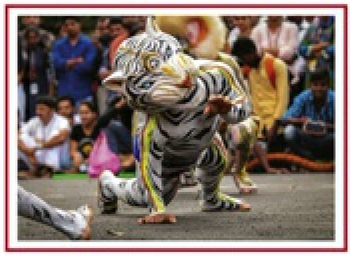


Fig. 6.25: *Hulivesha*

Tippani

Originating from Saurashtra region of **Gujarat**, it is performed exclusively **by women** who *beat the floors* with tippani (*two long wooden stick joined by square wooden or iron block*) on the beats of a folk song.

Garadi

It is a famous folk dance of **Puducherry**, and is performed to celebrate the **victory of Lord Rama** over Ravana. The dancers distinguished as "*Vanars*" (Monkeys) celebrate this victory. Dancers wear 10 "*Anjalis*" (iron rings) on each of their legs.

Tera Tali

Performed by "*Kamar*" tribe of **Rajasthan**. Women sit on the ground while performing Tera Tali and **cymbals (Manjiras) are tied** to differents parts of the body of a performer, which is quite unique.

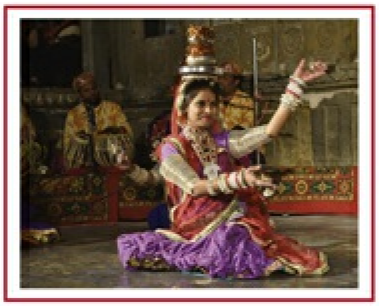


Fig. 6.26: *Tera Tali*

Hojagiri

A famous folk dance of **Tripura**, Hojagiri involves movement of **only the lower-half** of the body by a group of four to six women or young girls. It is performed during Lakshmi puja. The female dancers **balance** earthen pitchers as well as other props while dancing.

Previous Years' Questions of Preliminary Examination

2018

1. Consider the following pairs of tradition vs State :

   1. Chapchar Kut festival : Mizoram
   2. Khongjom Parba ballad : Manipur
   3. Thang-Ta dance : Sikkim

   Which of the pairs given above is/are correct?

   (a) 1 only

   (b) 1 and 2

   (c) 3 only

   (d) 2 and 3

2014

2. Consider the following pairs:

   (i) Garba : Gujarat

   (ii) Mohiniattam : Odisha

   (iii) Yakshagana : Karnataka

   Which of the pairs given above is/are correctly matched?

   (a) (i) only

   (b) (ii) and (iii) only

   (c) (i) and (iii) only

   (d) (i), (ii) and (iii)

3. With reference to the famous Sattriya dance, consider the following statements:

   (i) Sattriya is a combination of music, dance and drama.

   (ii) It is a centuries-old living tradition of Vaishnavites of Assam.

   (iii) It is based on classical Ragas and Talas of devotional songs composed by Tulsidas, Kabir and Mirabai.

   Which of the statements given above is /are correct?

(a) (i) only

(b) (i) and (ii) only

(c) (ii) and (iii) only

(d) (i), (ii) and (iii)

2013

4. In the context of cultural history of India, a pose in dance and dramatics called ‘Tribhanga’ has been a favourite of Indian artists from ancient times till today. Which one of the following statements best describes this pose?

(a) One leg is bent and the body is slightly but oppositely curved at waist and neck

(b) Facial expressions, hand gestures and make-up are combined to symbolise certain epic or historic characters

(c) Movements of body, face and hands are used to express oneself or to tell a story

(d) A little smile, slightly curved waist and certain hand gestures are emphasised to express the feelings of love or eroticism

2012

5. How do you distinguish between Kuchipudi and Bharatnatyam dances?

(i) Dancers occasionally speaking dialogues are found in Kuchipudi dance but not in Bharatnatyam.

(ii) Dancing on the brass plate by keeping the feet on its edges is a feature of Bharatnatyam but Kuchipudi dance does not have such a form of movements.

Which of the statements given above is/are correct?

(a) (i) only

(b) (ii) only

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

2001

6. Match List I with List II and select the correct Codes

	List-I (Dancer)		**List-II (Dance)**
A.	Kalamandalam Kshemavathy	(i)	Kathakali
B.	Kottakkal Sivaraman	(ii)	Manipuri
C.	Lakshmi Viswanathan	(iii)	Mohiniattam
D.	N Madhabi Devi	(iv)	Bharatnatyam

	A	**B**	**C**	**D**
(a)	(i)	(iii)	(ii)	(iv)
(b)	(iii)	(i)	(iv)	(ii)
(c)	(i)	(iii)	(iv)	(ii)
(d)	(iii)	(i)	(ii)	(iv)

Answers

1. (b)
2. (c)
3. (d)
4. (a)
5. (a)
6. (b)

Practice Questions for Preliminary Examination

1. Consider the following dance forms:
   (i) Mohiniattam

(ii) Sattriya

(iii) Chhau

Which of the above are recognized as classical dance forms by the Ministry of Culture?

(a) Only (i)

(b) Only (ii)

(c) (i) and (ii)

(d) (i), (ii) and (iii)

2. Consider the following statements about Sattriya dance of Assam :

(i) It was introduced by Madhavdev in the 15th century AD.

(ii) It is based on mythological stories of Lord Krishna.

Which of the above statements(s) is / are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) and (ii)

3. This folk dance is performed mainly by the Kamar Tribe of Rajasthan where cymbal musical instrument plays a major role. It is –

(a) Kalbelia

(b) Tera Tali

(c) Tippani

(d) Jhoomar

4. Which of the following is not correctly matched?

(a) Tippani – Gujarat

(b) Hojagiri – Odisha

(c) Garadi – Puducherry

(d) Cheraw – Mizoram

5. Consider the following statements about Padayani folk dance-

(i) It is performed in praise of Lord Vishnu.

(ii) Dancers wear huge masks known as Kolam.

Which of the above statement(s) is / are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) and (ii)

6. Which of the following is not among the nine rasas?

(a) Bibhatsa

(b) Adbhuta

(c) Roudra

(d) Lavanya

7. Which of the following is not correctly matched?

(a) Bharatnatyam – Rukmini Arundale

(b) Manipuri Dance – Jhaveri Sisters

(c) Kuchipudi – Sitara Devi

(d) Odissi – Sonal Mansingh

8. Consider the following statements:

(i) Lady Leela Sokhey revived the classical style of Kathak.

(ii) There are different gharanas in Kathak dance form.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

9. Jugalbandi, a competitive play between the dancer and tabla player is related to which classical dance form?

(a) Mohiniattam

(b) Kuchipudi

(c) Odissi

(d) Kathak

10. Which of the following dances is/are in the UNESCO Intangible Heritage list?
    (a) Kalbelia
    (b) Chhau
    (c) Both (a) and (b)
    (d) Neither (a) nor (b)

Answers

1. (d)
2. (b)
3. (b)
4. (b)
5. (b)
6. (d)
7. (c)
8. (c)
9. (d)
10. (c)

Previous Years' Questions of Main Examination

2013

1. Discuss the 'Tandava' dance as recorded in early Indian inscriptions.

2012

2. Describe Bagurumba folk dance.

2011

3. List the classical dance forms of India as per Sangeet Natak Academy?

2009

4. List the salient features of the important folk dances of Central India or North Eastern India.

2008

5. Write about Perini Shiva Tandavam.

1994

6. Write about Indian Ballet.

1992

7. Write about Kathakali.

1991

8. Write short notes on Manipuri dance.

1988

9. What are the main forms of classical dance in India? Indicate two features of each.

1985

10. With which State are the following folk dances associated?
    (a) DandiaRas
    (b) Suisini
    (c) Bhangra
    (d) Mauni

(e) Karagam

1984

11. With which regions of India are the following dances associated?
    (a) Odissi
    (b) Kuchipudi (c) Kathakall
    (d) Manipuri (e) Kathak

1983

12. Where did the following folk dances/songs originate? What are their usual themes?
    (a) Kathakeertans also known as Harikatha and Kathakata
    (b) Gidda
    (c) Baul
    (d) Chhau
    (e) Yakshagana

1981

13. In which regions of India did the following dances originate?
    (a) Bhangra
    (b) Garba
    (c) Mohiniattam
    (d) Kathak
    (e) Bamboo dance

1980

14. Which are the classical dances of India? Where did they originate? Name one distinguished dancer (who is living) of each school of classical dance. Are the efforts adequate for promotion for such dances in India?

If not, what further measures would you suggest for the promotion of classical dances.

Practice Questions for Main Examination

1. What are the different aspects and elements of Dance as per ancient traditions of India?
2. Explain the Navarasas expressed through gestures and postures in various performing arts in India?
3. Odissi Dance potrays a mobile sculpture. Elucidate?
4. Describe the elements of Manipuri Dance?
5. Do you think folk dance Chhau should be given the status of the Classical dance form by Sangeet Natak Akademi? Examine.

7

INDIAN THEATRE

INTRODUCTION

It has been postulated that the excavated ruins at Sitabena and Jogimara caves represent the world's oldest amphitheatres. This is just one of the instances that highlight the long tradition of theatre in Indian cultural scenario. In Bharat Muni's *Natya Shastra*, Lord Brahma created the *Natya Veda* for the pastime of Gods, combining elements of the four Vedas. *Natya shastra* itself was written in the period between 200 BC and 200 AD and is the first formal treatise on dramaturgy. In it, ten types of play - from one-act play to 10 acts - has been described and covers all aspects of classical Sanskrit literature.

CLASSICAL SANSKRIT THEATRE

Theatre in India began as a narrative art form, which encompassed a concoction of music, dance and acting. Recitation, dance and music were integral parts of theatre. The Sanskrit word 'nataka' was derived from the root word 'nata' which actually meant a dancer. *Rupaka, Drishyakavya* and *Preksakavya* were other words used to describe drama. In ancient India, plays were generally of two types:

- **Lokadharmi:** These were realistic depictions of daily life.
- **Natyadharmi:** These were conventional plays with a more stylised narration and overt symbolism.

Sariputraprakarana by **Ashvaghosha**, an eminent philosopher, is considered the first example of classical Sanskrit drama. It was a nine act play. Another important playwright of the time was **Bhasa**, who composed 13 plays probably in the period between 3rd-4th century AD. **Sudraka** was the first to introduce the essence of conflict in his play *Mricchakatika*. Apart from a hero and a heroine, this play features an antagonist for the first time. **Kalidasa** is perhaps the most popular among the Sanskrit playwrights. His three works - *Malavikagnimitram*, *Vikramorvashi* and *Shakuntalam* - are some of the finest examples of classical Sanskrit drama. Kalidasa was unparallel in his portrayal of the eternal **conflict between desire and duty**. Some of the other examples of plays are *Uttaramacharita* and *Mahaviracharita* by **Bhavabhuti**, *Mudrarakshasa* by **Visakhadatta** and *Ratnavali* by **Harshavardhana**. In the classical Sanskrit tradition, plays were categorised into **10 types** - namely *Anka, Bhana, Dima, Ihamgra, Nataka, Prahasana, Prakarana, Svakarna, Vithi* and *Vyayog*. *Natya Shastra* describes only two of these - *Nataka* and *Prakarna*. Classical Sanskrit play was bound by some rigid **conventions**:

- They were generally four to seven-act plays.
- They always had **happy-endings**. (unlike the Greek tragedies), where the hero wins or does not die. Portrayal of tragedy was almost rare.
- The **protagonist was male** who would always achieve the object of his desire at the end.
- The plays had **well defined** opening, progression, development, pause and conclusion.

Sanskrit plays followed an almost **ritualistic progression** as described below:

- The play started with a number of **pre-play rituals**, also known as *purva-raga*, most of which were performed behind the curtain.
- Following this, the *Sutradhar*, who was the stage manager and director, entered the stage with his assistants. Dressed in white, he would offer **worship to the deity** and seek his blessings.
- After that, the leading lady was summoned and the time and place of the play was announced by the *Sutradhar*. He also gave a brief introduction of the playwright.
- The theatre, as per Bharata, could accommodate around **four hundred persons**.
- The stages were **two-storeyed**. While the upper floor was used for representing celestial sphere, the lower one represented the terrestrial

sphere.

- **Curtains were used** to intensify the impact of play. However, **masks were not used**.

Fig. 7.1 : *Sanskrit Plays*

Characters in Sanskrit plays were important. They were broadly classified into three kinds which are Nayaka (Hero or the Protagonist), Nayika (Heroine) and the Vidusaka (Clown).

- **Nayaka** (Hero), played by males may be of different personalities like Lalita (Kind- hearted), Shanta (Calm and composed), Uddhata (Agitated or arrogant), etc. Hero may also be 'Pratinayaka' (Anatagonist) like Ravana, Duryodhana, etc.
- **Nayika** (Heroine), played by females are queens, friends, courtesans (ganika) and divine lady (Divya).
- **Vidusaka** (Clown), the **comic character** plays a vital role in the plays. He is the noble and good-hearted, often a friend of hero. He questions the prevailing social norms through satire. Traditionally, he spoke in Prakrit while others in Sanskrit.

Thus, the Sanskrit play became an amalgamation of entertainment and religious traditions.

Reasons for Decline of Sanskrit Theatre

The reasons for decline of Sanskrit theatre include:

- As Sanskrit dramatists began to **diverge towards poetry**, the lyrical writings started gaining popularity over the dramatic works.
- The rigid orthodoxy of the Sanskrit theatre **restricted the creative space** of new playwrights who turned to other forms.
- As Sanskrit became more and more embellished, it lost popularity among the masses. It was increasingly confined to the **religious sphere** and among the Brahmins, while other languages such as Pali and Prakrit took its place.
- With the **advent of Muslim rulers**, Sanskrit theatre took a definite backseat, as dance and music gained patronage.

Koothiyattam (Koodiyattam) is India's **oldest** continuing form of theatre and living tradition that has survived since **10th century AD** in **Kerala**. It completely adheres to the rules laid down in Natya Shastra and is the traditional privilege of the Chakyar and Nambiar castes of Kerala.

The play is performed in Sanskrit, Prakrit and Malayalam, with musical instruments *Mizhavu* and *Edakka* providing the background music. All the characters begin the play with Nirvahana, a recollection of the past events of the story. After this, the story unfolds in a leisurely fashion with commentaries on social, philosophical, and political behaviour.

MargiMadhu Chakyar is a leading exponent of this art form.

FOLK THEATRE

India boasts of a rich tradition of folk theatre in various parts of India. The traditional folk theatre reflects the various aspects of the local lifestyle including social norms, beliefs and customs. While the Sanskrit theatre was more urban-oriented and sophisticated in its treatment of the play, folk theatre had rural roots and the rustic flavour was reflected in the dramatic style involved.

Most of the folk theatres that still exist, emerged in the period around 15th-16th century AD with devotional themes. However, with time it started adopting love ballads and accounts of local heroes and thus adopted more secular tones. In the post-independence period, folk theatre became a popular method of dissemination of social wisdom than mere social entertainment.

To better understand folks theatres across India, let us classify them into three categories:

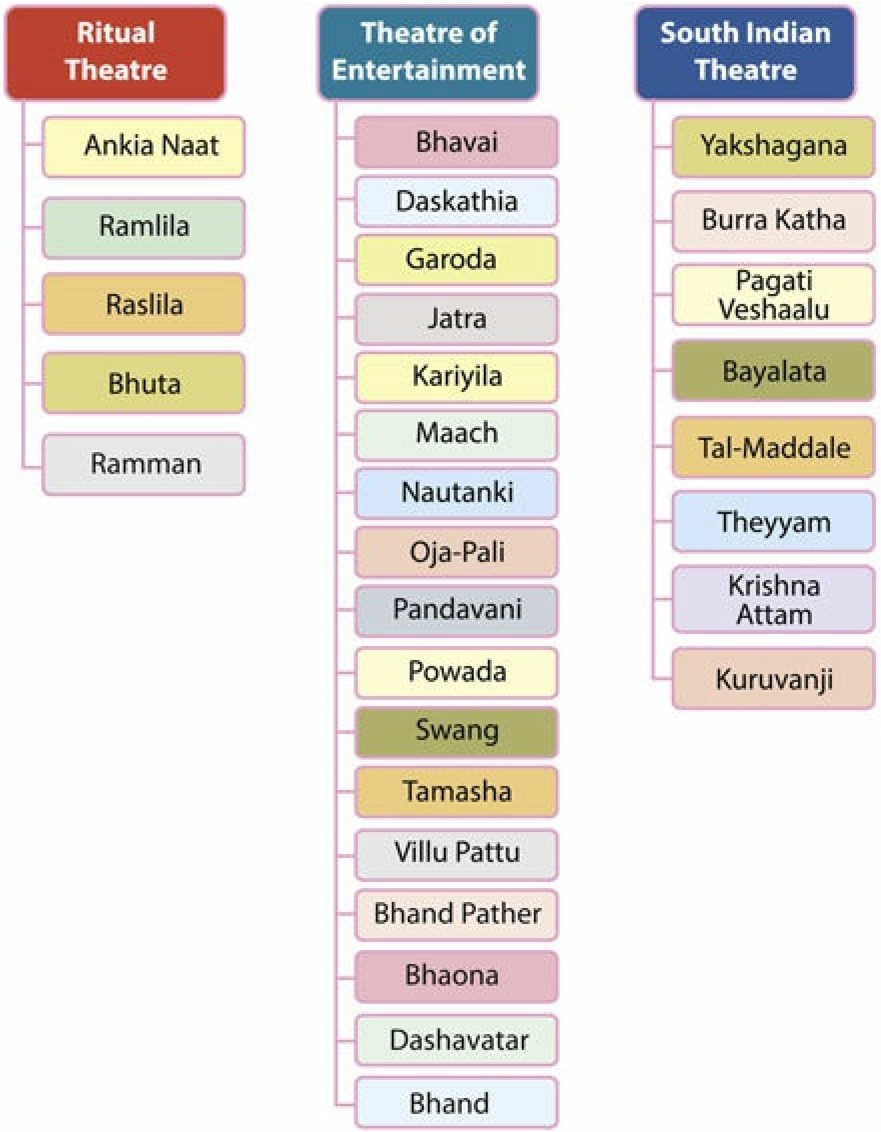

Ritual Theatre
Ankia Naat
Ramlila
Raslila
Bhuta
Ramman
Theatre of Entertainment
Bhavai
Daskathia
Garoda
Jatra
Kariyila
Maach
Nautanki
Oja-Pali
Pandavani
Powada
Swang
Tamasha
Villu Pattu
Bhand Pather
Bhaona
Dashavatar
Bhand
South Indian Theatre
Yakshagana
Burra Katha
Pagati Veshaalu
Bayalata
Tal-Maddale
Theyyam
Krishna Attam
Kuruvanji

Fig. 7.2: *Classification of Indian Folk Theatre*

Ritual Theatre

During the period of Bhakti movement, folk theatre became a popular means for communicating faith to God, both for the performer as well as audience. Some of the popular examples of such theatre are:

Ankia Naat

It is the traditional **one-act play** of **Assam**. It was started by the famous Vaishnava Saint **Sankaradeva** and his disciple Madhavdev in the 15th-16th century AD. It is performed in the style of an opera and depicts incidents from the life of **Lord Krishna**.

The *Sutradhar* or narrator is accompanied by a group of musicians known as *Gayan-Bayan Mandali* who play the ‘khol’ and cymbals. One of the unique features of this form of theatre is the **use of masks** to depict special expressions. Plays are written in Assamese-Maithili mixed language called **Brajavali**.

Ramlila

Ramlila is a popular folk theatre in the region of **Uttar Pradesh**. It is an enactment of Ramayana using songs, dances and dialogues, mainly during the period before Dussehra. It is generally performed by **male actors**, who perform the role of Sita as well.

Raslila

Raslila is a dance drama enactment of the adolescent love stories of Krishna and Radha, popular mainly in the region of **Gujarat** and even in some parts of North India.

Bhuta Aradhana

Bhuta, which means spirit, is a traditional practise of worshipping the dead ancestors, prevalent in coastal **Karnataka**. **Kola** is the chief form of Bhuta worship and it is a ritualistic theatre.

Ramman

It is a ritualistic theatre of Garhwal region of **Uttarakhand**. It is dedicated to **Bhumiyal Devta**, the local deity. It is listed in the UNESCO’s Representative list of the Intangible Cultural Heritage of Humanity. People of the Bhandari caste wear the sacred mask symbolising Narasimha (half-man and half lion). Dances are performed and various songs are sung. Stories of Lord Rama are also narrated.

Theatres of Entertainment of North, West and Eastern Part of India

This form of theatre was more secular in its narration and story-telling. They focused more on stories of love, valour and the socio-cultural traditions and were meant primarily as means of entertainment for the rural masses.

Bhavai

Bhavai is a popular folk theatre form of mainly **Rajasthan**. This form incorporates an extensive use of dance to narrate a series of small plays. The theme of the play is generally **romantic** and the performers balance number of earthen pots or brass pitchers.

The play is accompanied by a semi-classical music, played in a distinct folk style with instruments such as Jhanjhar and dholak. The *sutradhar* is known as *Nayaka* in the Bhavai theatre.

Daskathia

Daskathia is a form of folk theatre popular in **Odisha**. In this form, there are two narrators - Gayaka, who is the chief singer and Palia, who is the co-narrator. The narration is accompanied by a dramatic music composed using a wooden musical instrument called **kathia**. The theme mainly revolves around **Lord Shiva**.

A close variant of this form is the Chhaiti Ghoda, which uses two musical instruments – dhol and mohuri – and three narrators.

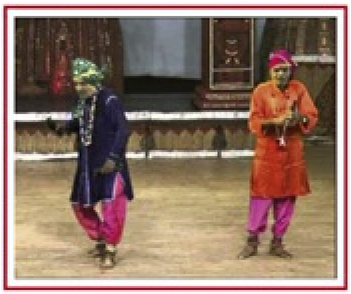


Fig. 7.3 : *Daskathia*

Garoda

This is a popular art form of the 'Garoda' brahmin community of **Gujarat**. It uses **painted pictures** to narrate stories of romance and valour.

Jatra

Jatra is a popular folk theatre of **Eastern India**. It is generally an **open-air performance** that was initiated by Vaishnava Saint **Chaitanya Mahaprabhu**. During his travels through rural Bengal, he used the medium of Jatra to propagate the **teachings of Lord Krishna**. Later, variants such as Rama Jatra, Shiv Jatra and Chandi Jatra also came into existence that narrates stories of Puranic legends.

In the modern times, Jatra was used to narrate stories of secular, historical and even patriotic themes. In Odisha, a popular form of **street theatre** known as **Sahi Jatra** is prevalent.

Kariyila

It is another form of **open-air theatre** that is popular in the foothills of **Himachal Pradesh**. Generally staged during village fairs and festivals, the performance occurs through the night and comprises of a series of small plays and skits.

Maach

Maach is the folk theatre of the region of **Malwa in Madhya Pradesh**. Initially, it was based on **mythological themes** such as Mahabharata and

Ramayana. Later, romantic folk tales were included into its repertoire. The unique feature of this form is the **dialogues**, which are delivered in the form of **couplets** known as *Rangat Dohas*.

Nautanki

An **offshoot of Swang**, Nautanki is the most popular form of theatre in **North India**, which finds mention in Abul Fazl's **Ain-i-Akbari**. The plays are themed around historical, social and folk tales and delivered through dance and music. Dialogues are delivered in a lyrical fashion, accompanied by the beats of a drum called **Nagada**. In the later period, two schools of Nautanki seated around Kanpur and Lucknow gained importance.

Ojapali

Ojapali is a unique narrative theatre form of **Assam**, primarily associated with the festival of Manasha or the **Serpent Goddess**. The narration is a prolonged affair, with three distinct parts – Baniya Khanda, Bhatiyali Khanda and Deva Khanda. Oja is the main narrator and Palis are the members of the chorus.

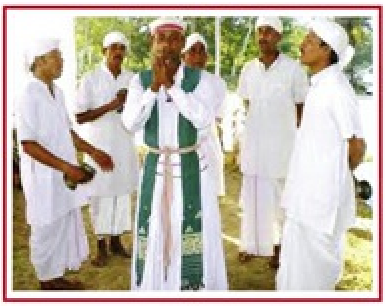


Fig. 7.4 : *Ojapali*

Powada

When Shivaji killed his adversary Afzal Khan, a play was written lauding the **heroic deeds of Shivaji**, which later came to be known as Powada. They are operatic ballads depicting stories of valour and sung by the folk musicians known as Gondhalis and Shahirs. It is popular mainly in the region of **Maharashtra**.

Swang

Swangs are another popular source of entertainment in the region of **Rajasthan** and **Haryana**. They are mainly musical dramas, sung through verses, accompanied by the music of ektara, harmonium, sarangi, dholak and khartal. It also involves mimicry accompanied by dialogue.

Tamasha

Tamasha is form of folk theatre in the region of **Maharashtra**, known for its **humour** and **erotic content**. The unique feature of Tamasha is the presence of **female actors**, who play even the male roles. The Tamasha performances are generally accompanied by **Lavani songs**.

Bhand Pather

It is a folk theatre of Jammu and Kashmir. It involves contemporary social satire or even mythical stories. It is secular in outlook, although it is performed by Muslims. It has music, dance and drama.

Bhaona

It is a folk theatre of Assam, especially the Majuli Island. The idea is to spread religious and moral messages to people through entertainment and drama. It is a presentation of Ankia Naat and **Vaishnavite themes** are common. Sutradhar (Narrator) narrates the play and sings verses from holy texts. Songs and music are also a part of it. This folk theatre was created by **Sankardeva** in early 16th century.

Dashavatar

It is a popular form of drama by the farmers of Konkan region, notably Sindhudurg (Maharashtra) and North Goa. It is to honour the ten incarnations of Lord Vishnu. It has two parts: ‘poorva-ranga’(initial part) and ‘uttara-ranga’(second part). The second session is the main act and is based on mythological stories.

Naqal or Bhand

It is mimicry based performance, based in Punjab (Naqal) and Uttar Pradesh (Bhand). The performing artist is often called ‘Behroopiya’ or ‘Naqalchi’ (impersonator). He uses comedy, absurdities, wit and humour to get across the social or political message. It is performed by artists from **Muslim Bhand Community**.

Theatres of South India

When Sanskrit classical theatre started to decline in North India around the period of 8th century AD, it gained popularity in the Southern parts India. The speciality of the theatrical traditions of South India is the **emphasis on dance** as compared to the emphasis on music in Northern India. Some of the popular theatres of South India are:

Villu Paatu

The term ‘Villu Paatu’ means **bow-song**. It is a form of musical theatre popular in **Kerala** and some parts of **Tamil Nadu**, in which stories of **Ramayana** are narrated using **bowshaped instruments**.

Yakshagana

It is perhaps the oldest theatre traditions, which is prevalent till date in Karnataka and parts of Kerala. It originated in the royal courts of the **Vijayanagara empire** and was performed by a particular community known as **Jakkula Varu**.

Originally, it was largely a descriptive dance-drama enacted by a **single artist**. Later forms adopted further variations and became a typical dance drama. It is strongly influenced by **Vaishnava Bhakti Movement.**

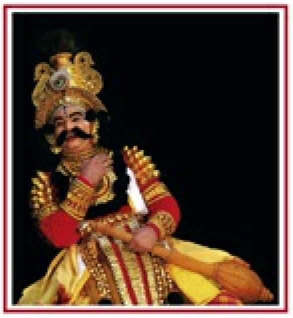


Fig. 7.5 : *Yakshagana*

Burra Katha

Burra Katha is a popular story-telling tradition of **Andhra Pradesh**. It derives its name from *Burra* – the **percussion instrument** used extensively during the performance. The performance consists of a main artist or narrator and two co-artists who provide the rhythm as well as the chorus.

Pagati Veshaalu

It is the folk tradition popular in the **Telangana** region as well as the Krishna district of **Andhra Pradesh**. It is primarily a role-playing act, revolving around a principal character known as *vesham* (disguise) and other sub characters.

Bayalata

It is an **open-air theatre** tradition of **Karnataka** that is performed during the worship of the **local deity**. The stories are also based on the **love of Radha-Krishna**.

Tal-Maddale

Tal is a kind of Cymbal and Maddale is a kind of drum. It is generally considered as the **predecessor of Yakshagana**. The play is **performed while sitting** and **without any costumes, dance** or **acting**. The narration is done by a Bhagavata who is aided by a group of *Arthadharis*. It is mainly performed in coastal **Karnataka** and **Kerala**.

Theyyam

Theyyams are performed in **Kerala**. It is similar to a practice in **Karnataka**, called **Bhuta Kola**. It is an open theatre and is performed in front of the local temples to mainly honour the spirit of the ancestors besides gods. Themes of Vaishnavism, Shaktism and Shaivism are now common. The actors wear elaborate headgear and colourful costumes.

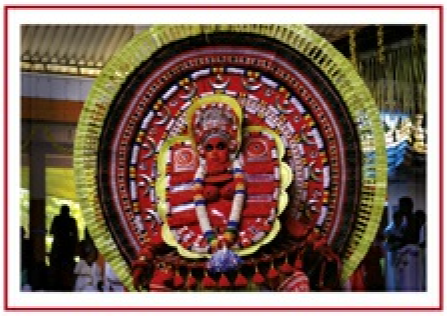


Fig. 7.6: *Theyyam*

Krishnanattam

It is a **colourful dance-drama** tradition of **Kerala** that originated in the mid 17th century. Based on the works of *Krishna Geethi*, it is a carnival that lasts for **eight days**, with performances in eight consecutive nights at temples narrating the life story of **Lord Krishna**.

Kuruvanji

Originated around 300 years ago, Kuruvanji is characterised by classical Tamil poetry and songs. The first Kuruvanji was composed by Thirukutarajappa Kaviyar. The basic theme revolves around a **love-struck heroine**. Kuruvanji literally means 'fortune-teller' who predicts the **fate of the heroine**. It is performed in a **dance ballet form** with Bharatnatyam being the principal dance form in **Tamil Nadu**.

MODERN INDIAN THEATRE

India's post-medieval or modern theatre was shaped during the colonial era. Translations of both ancient Sanskrit texts and Western classics became available which gave an impetus to theatre. Works of **Gotthold Ephraim Lessing and Shakespeare** were adapted. Rise of cities like Calcutta (Now Kolkatta) and Madras (Now Chennai) created a need for new forms of entertainment. Thus, the Western Proscenium Style of Theatre emerged in the 18th and 19th century. Many theatres sprang up in **Calcutta** in 19th century like Belgachia Natyashala, Shobhabazar Natyashala, etc.

During the British era, Indians developed their own theatrical style combining the features of both Western and the Indian style. Theatres also became **commercialised**, with cost being imposed on viewership unlike the ancient past where theatre was mostly open to all. Common themes were social evils like dowry, caste system, religious hypocrisy and even political affairs. The British Government even imposed the **Dramatic Performances Act in 1876** to counter the growing political awareness.

Parsi Theatres were famous in Western India during 1850s-1920s, with plays being written in regional languages like Gujarati and Marathi. Colourful backdrops and music were essential. The themes were romance, humour, melodrama, etc. From 1930s, with the advent of cinema, many Parsi producers went into film-making.

Regional theatres of Bengal, Maharashtra etc, also gained prominence. **Rabindranath Tagore** was a celebrated playwright. He wrote his first play at the age of 20 – **Valmiki Pratibha**. His famous works are **Raktakarabi (Red Oleanders), Chitrangada, Post-Office**, etc. His themes included nationalism, spirituality, socio-political situation, etc. Other noted personalities were Prasanna Kumar Thakur, Girishchandra Ghosh, Dinabandhu Mitra (Nildarpan), etc.

In 1943, Indian People's Theatre Association (ITPA) was formed as a cultural wing of Communist Party. Although it was **disbanded in 1947**, it played an important role in further development of theatre. They wrote plays on various social themes like Bengal Famines, etc. Notable personalities associated with ITPA were Balraj Sahni, Prithviraj Kapoor, Bijon Bhattacharya, Ritwik Ghatak, Utpal Dutt, etc. IPTA now exists in Chattisgarh, Punjab and West Bengal.

Prithvi Theatre was established in **1944**, by Prithviraj Kapoor. It was a moving theatre with an entourage of 150 artists and held more than 2000 plays. It was only in 1978 when a permanent theatre was opened in Mumbai and it still exists.

In 1952, **Sangeet Natak Akademi** was established for promoting performing arts including theatre, giving further impetus to the development of theatre in India. **National School of Drama** also contributed in producing great theatre personalities.

Kalakshetra Manipur was formed by *Heisnam Kanhailal* in 1969 in Manipur to keep the traditional theatre alive. Ratan Thiyam established the famous **Chorus Repertory Theatre in 1976**.

Samasa (Sami Venkatadri Iyer) and Adya Rangacharya *were noted Kannada dramatist and playwright. Kuppali Venkatappa Puttappa, better known as* **Kuvempu** *is another noted actor-playwright of Karnataka. Other eminent theatre personalities are Subramanya Bharathiar of Tamil Nadu, Veeresalingam Pantulu of Andhra Pradesh. Sreekandan Nair of Kerala, Bhartendu Harishchandra and Jaishankar Prasad.*

BV Karanth *is known for his contribution to Andhra, Karnataka and Madhya Pradesh theatre.* **KV Subbanna** *of Karnataka formed the acclaimed NINASAM theatre group and was also a winner of Ramon Magsaysay award.*

Other noted modern personalities are Indira Parthasarathy, Girish Karnad, Habib Tanvir, Vijay Tendulkar, Badal Sarkar, Vijaya Mehta, Dharamvir Bharati, Mohan Rakesh, Chandrashekhar Kambar and P Lankesh.

Practice Questions for Preliminary Examination

1. Which of the following Sanskrit play & author is not correctly matched?

   (a) Sariputraprakarana – Ashvaghosha

   (b) Mudrarakshasa – Visakhadatta

   (c) Ratnavali – Kalidas

   (d) Mricchakatika – Sudraka

2. This theatre form exists since 10th Century AD. It is performed by the Chakyar & Nambiar Caste of Kerala. It is
   (a) Koodiyattam
   (b) Ankia naat
   (c) Ramman
   (d) Tamasha
3. Consider the following statements about Ankianaat
   (i) It was started by Sankardeva in 14th Century in Assam.
   (ii) The theatre is based on the life scenes of Lord Krishna.

   Which of the above statement(s) is /are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)
   (d) Neither (i) and (ii)
4. Which of the following is not correctly matched?
   (a) Theyyam – Kerala
   (b) Burrakatha – Andhra Pradesh
   (c) Bayalata – Karnataka
   (d) Kuruvanji – Odisha
5. Under this theatre form, stories of Ramayana are narrated using bow-shaped instruments. It is-
   (a) Yakshagana
   (b) Villupaatu
   (c) Bhaona
   (d) Swang
6. In this special theatre form, two narrators perform the play where the theme mainly revolves around Lord Shiva. It is -
   (a) Maach – Haryana
   (b) Maach – Karnataka

(c) Daskathia – Odisha

(d) Daskathia – Karnataka

7. Consider the following about classical Sanskrit theatre?

(i) They always had happy endings.

(ii) The protagonist was male.

Which of the above is/are true:

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

8. Which of the following theatre form finds its mention in Sangam literature?

(a) Burra Katha

(b) Theyyam

(c) Bayalata

(d) Yakshagana

Answers

1. (c)
2. (a)
3. (b)
4. (d)
5. (b)
6. (c)
7. (c)
8. (b)

Previous Years' Questions of Main Examination

2011

1. Write a sentence each on any five of the following traditional theatre forms:
   - (a) Bhand Pather
   - (b) Swang
   - (c) Maach
   - (d) Bhaona
   - (e) Mudiyettu
   - (f) Dhashavatar

1995, 2005, 200

2. Write about Yakshagana.

1987

3. Where did the following traditional folk theatres originate?
   - (a) Jatra
   - (b) Tamasha
   - (c) Koodiyattam
   - (d) Bhavai
   - (e) Nautanki

1985

4. What efforts have been made to develop theatre in India? Name any two important persons associated with the development of this art.

1982

5. Who wrote the play - Ghasiram Kotwal?

Practice Questions for Main Examination

1. Sanskrit play became an amalgamation of traditional and religious traditions during ancient times. Explain.
2. What were the causes for the decline of Sanskrit theatre?
3. Write a brief note on the oldest continuing theatre form of India?
4. Write a short note on any five ritual theatres in India?

8

INDIAN PUPPETRY

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INTRODUCTION

Puppetry is one of the ancient forms of entertainment. The element of a puppet being controlled by a master makes it a captivating experience, while the low cost of animation and production of a performance makes it popular among freelance artists. This form of entertainment gives unrestricted freedom to the artist in design, colour and movement making it one of the most ingenious inventions of mankind.

INDIAN ORIGIN

Puppetry has long been of interest in India, both for entertainment and educational purposes. The excavation sites at **Harappa** and **Mohenjo-daro** have yielded puppets with sockets attached to them, which suggest the presence of puppetry as an art form even during those days. Some references of **marionette theatre** have been found in the period around 500 BC. The **written reference** to puppetry is found in the Tamil classic **Silappadikaram**, written around 1st and 2nd century BC and also in **Mahabharata**.

Apart from the art form, puppetry has been of philosophical importance in the Indian culture. In Bhagavad Geeta, God has been described as a puppeteer, controlling the universe with three strings – **Satta**, **Raja** and **Tama**.

Similarly, in Indian theatre, the narrator is called *Sutradhar*, or the ‘holder of strings’.

A large variety of puppetry traditions have developed in various parts across India, each with their own distinct form of puppets. Stories from mythology, folk lore and local legends were adopted. Puppetry has imbibed elements of painting, sculpture, music, dance and drama, creating a unique avenue of artistic expression. However, the **lack of devoted audience** and **financial insecurity** has led to a steady decline of this art form in the modern times. Puppetry in India can be broadly classified into **four categories**. A brief outline of each with some prominent examples are given as follows:

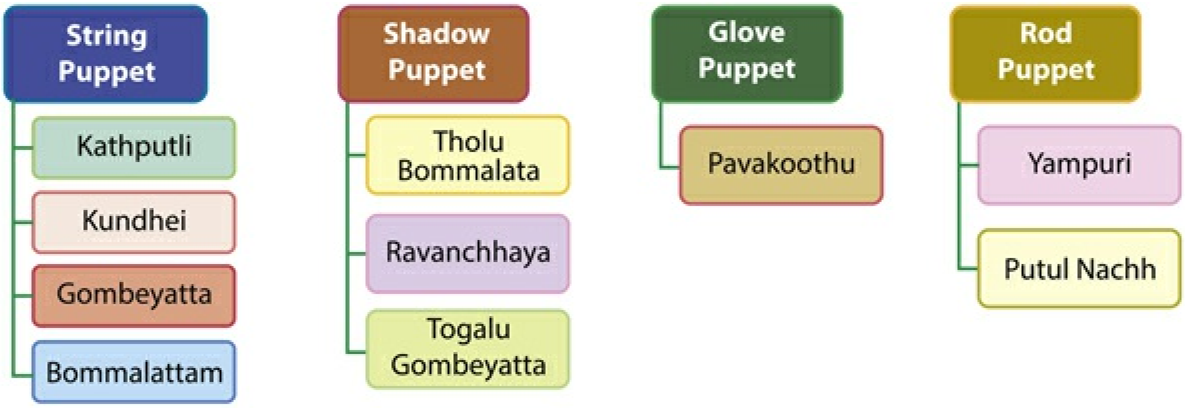
String Puppet
Kathputli
Kundhei
Gombeyatta
Bommalattam
Shadow Puppet
Tholu Bommalata
Ravanchhaya
Togalu Gombeyatta
Glove Puppet
Pavakoothu
Rod Puppet
Yampuri
Putul Nachh

Fig. 8.1: *Classification of Puppetry in India*

String Puppets

String puppets or marionettes have a prominent presence in the Indian cultural traditions. The **features** of string puppets are:

- The puppets are generally **eight to nine** inch miniature figures chiselled out of **wood**.
- Oil paint is used to paint the wood initially and to add other facial features such as eyes, lips, nose, etc.
- Small wooden pipes are created with the body to form the limbs. The body is then covered with colourful miniature dress and stitched.
- Miniature jewelleries and other accessories are attached to give it a true-to-life feel.

- Strings are attached to **small holes in the hands**, **head** and **back of the body** which are then controlled by the puppeteer.

Some of the popular examples of string puppetry in India are:

Kathputli

The traditional string puppets of **Rajasthan** known as Kathputli, derive its name from 'kath' meaning wood and 'putli' meaning doll. The puppets are covered in bright traditional Rajasthani dress. The show is accompanied by a dramatic folk music. A unique feature of the puppets is the **absence of legs**. The strings are attached to the finger of the puppeteer.

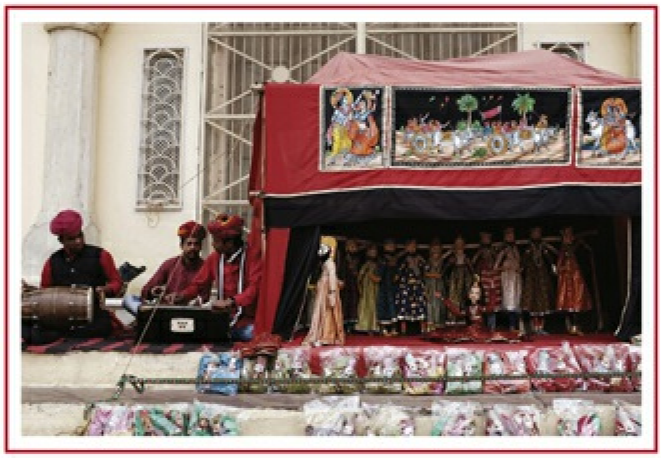

Fig. 8.2 : *A Kathputli Performance*

Kundhei

The string puppets of **Odisha** are known as Kundhei. They are made of light wood and are dressed in **long skirts**. The puppets have **more joints**, thus giving the puppeteer **more flexibility**. The strings are attached to a triangular prop. There is a marked influence of Odissi dance in Kundhei puppet shows.

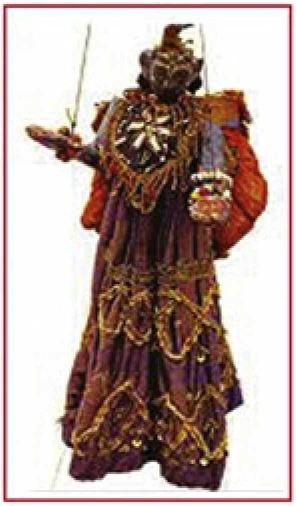

Fig. 8.3 : *Kundhei www.ccrtindia.gov.in*

Gombeyatta

It is the traditional puppet show of **Karnataka**. They are styled and designed based on the various characters of the **Yakshagana Theatres**. A unique feature of this puppetry is the use of **more than one puppeteer** to manipulate the puppets.

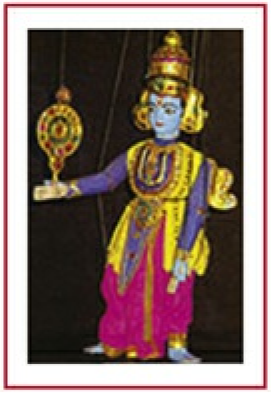

Fig. 8.4: *Gombeyatta*

Bommalattam

Bommalattam is the puppetry indigenous to the region of **Tamil Nadu**. It combines features of **rod and string puppetry**. The strings are attached to an iron ring which is worn by the puppeteer on his **head**. The Bommalattam puppets are the **largest and heaviest marionettes** found in India, with some of them as large as **4.5 ft in height** and **10 kg in weight**. The Bommalattam theatre has four distinct stages – Vinayak Puja, Komali, Amanattam and Pusenkanattam.

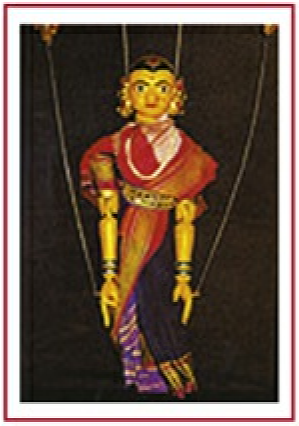

Fig. 8.5 : *Bommalattam*

Shadow Puppets

India has a rich tradition in shadow puppetry, which has survived till now. Some of the **features** of shadow puppetry are:

- Shadow puppets are **flat figures** cut out of **leather**.
- The figures are painted identically on **both sides** of the leather.
- The puppets are placed on a **white screen** with light falling from behind, creating a **shadow** on the screen.
- The figures are manipulated so that the silhouettes created on the blank screen create telling imagery.

Some of the popular examples of shadow puppetry are:

Togalu Gombeyatta

It is the popular shadow theatre of **Karnataka**. A unique feature of the Togalu Gombayetta puppets is the **variation of puppet size** based on social status, i.e. kings and religious figures are characterised by large puppets while common people and servants are shown by smaller puppets.

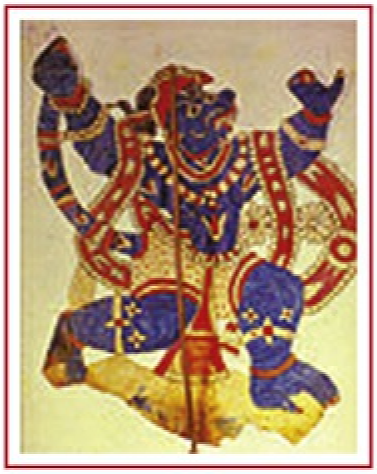

Fig. 8.6: *Togalu Gombeyatta*

Ravanchhaya

It is the most theatrical shadow puppetry and is a popular form of entertainment in the **Odisha** region. The puppets are made of **deer skin** and depict bold and dramatic postures. They **do not have any joints** attached to them, making it a more complex art. Use of **non-human puppets** such as trees and animals is common. The Ravanchhaya artists are extremely well trained in their art creating a lyrical and sensitive theatrical narration.

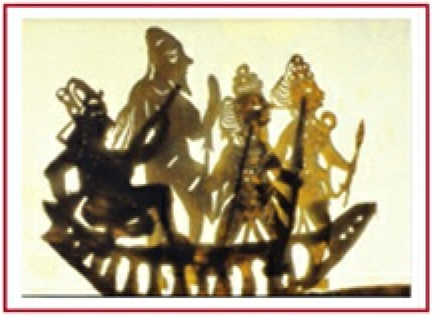

Fig. 8.7: *Ravanchhaya*

Tholu Bommalata

It is the shadow theatre of **Andhra Pradesh**. The show is accompanied by a musically classic background and is themed around **mythological and devotional tales** of the Epics and Puranas. The puppets are larger in size and coloured on both sides.

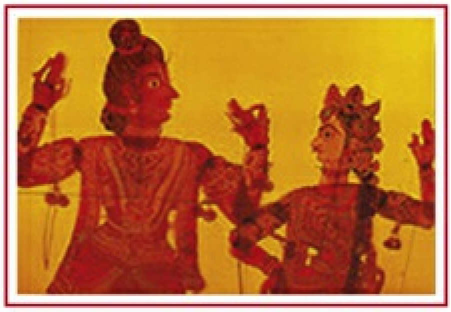

Fig. 8.8 : *Tholu Bommalata*

Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. They are small figures with head and arms wearing a long, flowing skirt as costume. The puppets are generally made of **cloth or wood**, with some variations as well. The puppeteer wears the puppet as a glove, manipulating the head with his index finger. The two hands are manipulated using the thumb and the middle finger - giving life and expression to the originally limp puppet.

Glove puppets are popular all across India, with the performance usually accompanied by rhythmic beats of drum or dholak. A popular example of glove puppetry in India is:

Pavakoothu

It is the traditional glove puppet show of **Kerala**. It originated around 18th century AD. The puppets are decorated with colourful headgears, feathers and face paints which is an evidence of a heavy **influence of Kathakali dance** form. The plays are themed around narrations of **Ramayana** and **Mahabharata**.

Fig. 8.9 : *Pavakoothu*

Rod Puppets

Rod puppets are larger variations of glove puppet and are controlled by the puppeteer with the help of rods from behind a screen. It is mainly popular in the region of **Eastern India**. Some of the popular examples are:

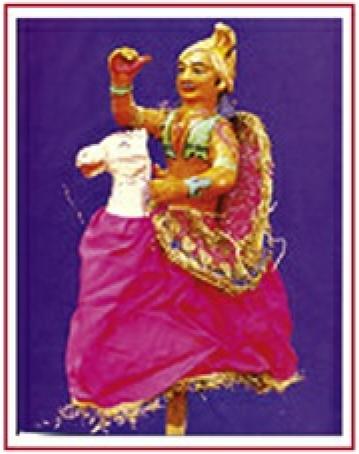

Fig. 8.10: *Yampuri*

Yampuri

It is the traditional rod puppet of **Bihar**. The puppets are generally made of wood and are **without any joints**. They are carved out of a single piece of wood and then painted and dressed in bright colours.

Putul Nachh

It is the traditional rod puppet dance of **Bengal-Odisha-Assam Region**. The figures are generally three to four ft. high and dressed like characters of Jatra. They generally have **three joints** – at the neck and at the shoulders.

Thie puppeteers, each of whom control a single puppet by means of a rod attached to his/her **waist**, are placed behind a high curtain. The puppeteers move behind the curtain, imparting similar movements to the puppets. The performance is accompanied by a **musical troop** of three to four musicians playing harmonium, cymbals and tabla.

Practice Questions for Preliminary Examination

1. Consider the following statements about Indian Puppetry

   (i) The narrator is called sutradhar

   (ii) Kathputli is a string puppet

   Which of the above is/ are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

2. Which of the following is not correctly matched?

   (a) Kathputli – String Puppet

   (b) Kundhei – Rod Puppet

   (c) Ravanchhaya – Shadow Puppet

   (d) Pavakoothu – Glove Puppet

3. Which of the following is not correctly matched?

   (a) Kathputli – Rajasthan

   (b) Bommalattam – Andhra Pradesh

   (c) Ravan Chhaya – Odisha

   (d) Pavakoothu – Kerala

4. Yampuri is:

   (a) Martial Art

   (b) Puppetry Form

   (c) Folk Dance

   (d) Folk Music

5. Absence of legs is a unique feature of

   (a) Gombeyatta

   (b) Putul Nacch

(c) Bommalattam

(d) Kathputli

Answers

1. (c)
2. (b)
3. (b)
4. (b)
5. (d)

Previous Years' Questions of Main Examination

1. There is a lot of scope for the growth of puppet industry in India. Examine.
2. What are the classifications of Puppetry in India?

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9

INDIAN CIRCUS

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India has a long tradition of street performers and artists who would move from town to town. However, circus is a fairly new industry. According to **Philip Astley**, an English circus master, the first Indian circus was born around **1880**.

THE GREAT INDIAN CIRCUS

The Great Indian Circus was the first modern Indian circus, founded by **Prof. Vishnupant Chatre**, an accomplished equestrian and singer. It flourished under the patronage of the Raja of Kurduvadi, under whom Chatre worked as a stable master. The first performance of The Great Indian Circus was held in 1880 following which it toured extensively throughout the country as well as in foreign shores such as Ceylon and South East Asia. Chatre gained appreciation everywhere. However, his tour to North America was a failure where he could not match the size and grandiose of his competitors. Vishnupant Chatre is called the ***Father of Indian Circus***.

KEELERI KUNHIKANNAN

Chatre met Keeleri Kunhikannan during his tour in the city of Tellicherry (now Thalassery) on the Malabar Coast. Keeleri Kunhikannan worked as a martial art and gymnastics teacher. On Chatre’s insistence, Keeleri started training acrobats at his academy. In **1901**, he opened a **Circus** school at

Chirakkara (Kerala), which became the epicentre of the circus revolution in India.

In 1904, one of Kunhikannan’s student Pariyali Kannan started his own circus company by the name of Grand Malabar Circus. Other companies such as Whiteway Circus (1922), Great Ramayan Circus (1924), The Great Lion Circus, the Eastern Circus, The Fairy Circus, etc. were also started by the students of Kunhikannan. Thus, **Kerala** came to be known as the **‘Cradle of Indian Circus’**.

Kunhikannan’s academy also gave rise to a number of acrobats who gained national and international acclaim. Kannan Bombayo, a ropedancer, graduated from Kunhikannan’s academy in 1910, went on to perform for several European and American Circus Companies. After Kunhikannan’s death in 1939, his student M. K. Raman continued his legacy. **In 2010**, the Government of Kerala started a **Circus Academy** in **Thalassery** in the honour of Keeleri Kunhikannan. He has rightly been conferred the epithet of ‘**The father of Kerala Circus**’.

MAJOR CIRCUS COMPANIES IN INDIA

Even though Indian circus companies failed to compete with American and European competitors, nonetheless, they remained a major source of entertainment for the Indians till the late 1990s. Some of the major Indian circuses are:

Three Ring Circus

K. Damodaran started his fledgling circus as a two-pole circus in 1930s. It gained popularity all over South India and later became the **first and only** six-pole three-ring circus of Asia.

Great Royal Circus

It is one of the oldest circus troupes in India which started as Madhuskar’s Circus in 1909. Later it was taken over by N.R. Walawalkar and was renamed as Great Royal Circus. It toured successfully through Africa, the Middle East and South-East Asia.

Great Bombay Circus

Started in 1920 by Baburao Kadam, it was initially known as Grand Bombay Circus. In 1947, K. M. Kunhikannan, the nephew of Keeleri Kunhikannan, merged his circus company with the Grand Bombay Circus, and renamed it as Great Bombay Circus. It became one of the largest circus companies of India, with a troupe comprising of 300 performers and 60 animals.

Gemini Circus

In 1951, Gemini Circus came into existence at Bilimora in Gujarat. It was helmed by M. V. Shankaran, an ex-army man. A master aerialist and acrobat, he became popular as Gemini Shankarettan.

In 1964, Gemini Circus became the **First Indian Circus** to attend the **International Circus Festival in USSR**. They held shows at Moscow, Sochi and Yalta. Gemini Circus also became the backdrop of many Indian movies such as **Raj Kapoor's** *Mera Naam Joker*.

Jumbo Circus

Jumbo Circus, "**The Pride of India**" is the largest Indian circus of modern times. It started in Bihar in 1977 and was later acquired by the Shankaran family. It generally included Russian acrobats and performers.

Damoo Dhotre *is one of the most popular Indian* ***Ring Masters*** *of all time. Born to a poor family in Pune in 1902, he joined Isako's Russian Circus as a proprietor. In 1939, he moved to France with the Bertram Mills Circus and then on to the world famous Ringling Brothers and Barnum and Bailey Circus in USA. Their show was known as* ***"The Greatest Show on Earth****."He later went on to serve in the US army from 1943 to 1946. He came to be known as the* ***"Wild Animal Man"*** *and was granted US citizenship in 1960. However, he returned back to Pune after serving in the Circus Industry for 40 years and breathed his last in 1973.*

CIRCUS: A MARGINAL INDUSTRY

Since the late 90s, circus industry has dwindled and declined owing to a number of reasons. From 300 Indian Circuses in 1990, the number has come down to just 30 in 2017. Some of the **reasons for the decline** of India's circus industry are as follows:

- Indian circus companies try to keep their trade a **guarded secret**. This has made it a hereditary affair keeping it within the confines of a select few. This has prevented good managers from entering the circus business.
- The Indian circus companies suggest that circus acrobatics require **intensive training from childhood**. With the **Supreme Court's ban on hiring children** below the age of 14 in 2011, this limited the resource pool of the circus companies.
- With the Government of India enforcing **ban on the use of wild animals** for the purpose of entertainment in 1997, a typical genre of performance and attraction for the audience ceased to exist.
- Among the Indian masses, circus is generally seen as a **dangerous profession**. Due to which families are unwilling to let their children choose it as a viable professional career. This has also prevented the development of dynasties of circus performers, unlike in the west.
- With access to world class gymnastics and other forms of **e-entertainment**, the younger generation has lost interest in the traditional Indian circus. The circus companies also failed to match up to their expectations.

POSSIBLE REMEDIES

The opening of **Indian Circus Academy** at Thalassery in 2010 was a step in the right direction. Sadly, the academy is on the verge of closure due to less number of trainees and financial constraints. However, some other possible remedies for the revival of Circus Industry could be:

- An **increased emphasis on the safety regulations** and strict enforcing of the same would help in improving the perception of circus as a career opportunity.

- Circus can be used to promote the dying arts among the masses. This would also increase the attraction quotient of the circuses.
- **Government protection for the circus performers** and the companies would also help in reviving the dying industry. Most artists retire by the age of 40, after which they have to work as manual labourers. Security and compensation for them is a necessity.
- **Presently** circuses are under the ambit of the **Department of Sports and Youth Affairs**. Bringing it under the **Ministry of Culture** would help in strategising better for its revival. It would also be an acknowledgement of circus as an art form.

Practice Questions for Preliminary Examination

1. Which of the following personalities is/are related to circus?
   (a) Keeleri Kunhikannan
   (b) Vishupant Chatre
   (c) Both (a) and (b)
   (d) Neither (a) nor (b)
2. Considering the following statements -
   (i) Circus Academy is located at Thalassery, Kerala.
   (ii) Keeleri Kunhikanan is known as the Father of Kerala Circus.

   Which of the above statements is/are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)
   (d) Neither (i) nor (ii)

Answers

1. (c)
2. (c)

Previous Years’ Questions of Main Examination

1. Circus Industry in India has become a marginal industry. Suggest the measures in this regard?
2. Write a brief note on the Circus Industry in India.
3. Indian Circus Academy is on the verge of closure. Elucidate.

10

MARTIAL ARTS IN INDIA

INTRODUCTION

India, the land of diverse culture and ethnicities, is known for its wide variety of martial arts that have developed since the ancient times. Earlier used for warfare, these art forms are today usually used for demonstration, as a part of a ritual, achieving physical fitness or as a means of self-defence. Martial art literally means ‘arts associated with waging of war’. A number of martial arts form in the country are closely related to dance, yoga and performing arts. Some of the art forms were banned during the British rule, including Kalaripayattu and Silambam, but they resurfaced and gained popularity post independence. Some of the popular martial arts in India are discussed below:

Kalaripayattu

One of the oldest martial arts in India, Kalaripayattu, although practiced in most parts of Southern India, originated in the state of **Kerala** around 3rd century BC. Kalari, a Malayalam word, refers to a specific type of school/gymnasium/training hall where martial arts are practiced or taught.

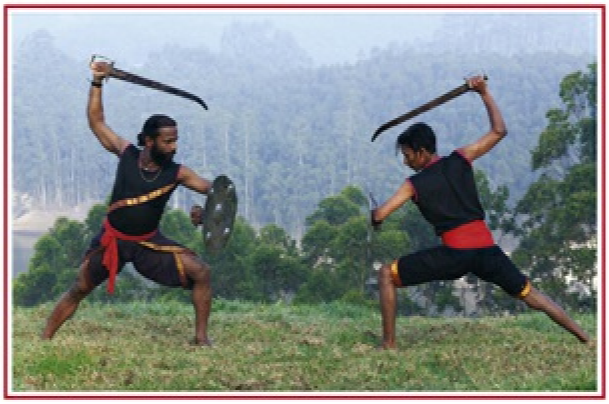

Fig. 10.1: *Kalaripayattu*

This art form includes mock duels (armed and unarmed combat) and physical exercises. **Not** accompanied by any drumming or song, the most important aspect is the style of fighting. Kalaripayattu's most important key is **footwork**; it also includes kicks, strikes and weapon-based practice. Even women practice this art. Kalaripayattu is still rooted in the traditional rituals and ceremonies.

Kalaripayattu includes a number of techniques and aspects. Some of them are: *Uzhichil* or the massage with Gingli oil, **Fighting with Otta** (an 'S' shaped stick), *Maipayattu* or body exercises, *Puliyankam* or sword fight, *Verumkai* or bare-handed fight, *Angathari* or use of metal weapons and sticks of Kolthari.

Silambam

Silambam, a kind of **staff fencing**, is a modern and scientific martial art of **Tamil Nadu**. Pandyas, Cholas and Cheras, promoted it during their reign. The reference to the sale of *silambam* staves, pearls, swords and armour to foreign traders can be found in a Tamil literature *Silappadikaram*, which dates back to 2nd AD. The silambam bamboo stave was one of the most popular trading items with the traders and visitors from Rome, Greece and Egypt. This art is believed to have *travelled to Malaysia* from its originating State, where it is a famous sport apart from being a mode of self-defence.

The long-staff was used for both **mock fighting** and **self-defence**.

There are different **kinds of techniques** that are used in Silambam including swift movements of the foot, use of both hands to wield staff, use of thrust, cut, chop and sweep to achieve mastery and development of force, momentum and precision at different levels of the body (head, shoulder, hip and leg level). The player must be trained to diffuse an uncontrollable mob by using strokes like *snake hits*, *monkey hits*, *hawk hits* and also deflect stones thrown by them.

Thang-ta and Sarit Sarak

Created by the Meitei people of **Manipur**, **Thang-ta is an armed martial art** that finds its mention as one of the most lethal combat forms. **Sarit Sarak**, on the other hand, is an **unarmed art** form that uses hand-to-hand combat. Their history can be traced back to the 17th century when it was successfully used by the Manipuri kings to fight with British. The capture of this region by the British witnessed the ban on these art forms, however post independence there was a resurfacing of the same.

Thang refers to a **'sword'**, while Ta refers to a **'spear'**, thus sword and spear are the two main elements of Thang-ta.

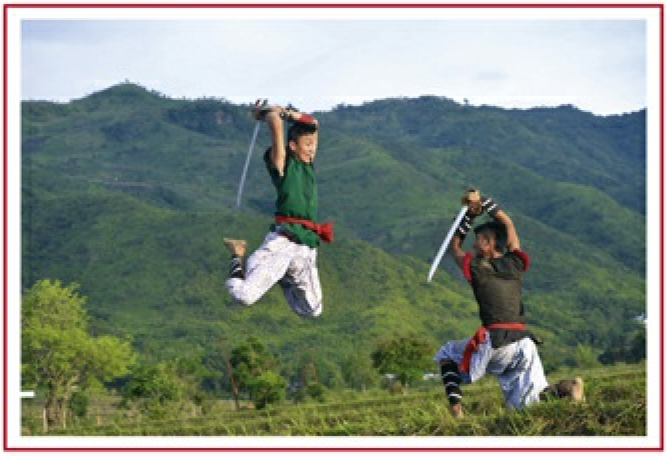

Fig. 10.2: *Thang-ta*

The two components Thang-ta and Sarit Sarak are together called **Huyen Langlon**.

Cheibi Gad-ga

One of the most ancient martial arts of **Manipur**, *Cheibi Gad-ga* involves fighting using a *sword and a shield*. It has now been modified to a stick encased in soft leather in place of a sword and a leather shield. The contest takes place in a circle of *7 metre diameter*, on a flat surface. Within the circle, there are two lines, 2 metre apart. The 'Cheibi' stick is between 2 to 2.5 ft in length, while the shield is around 1 metre in diameter. Victory in this contest is achieved according to the points earned during a duel. The points are given based on **skills** and brute force.

Pari-khanda

Pari-khanda, created by **Rajputs**, is a form of martial art from **Bihar**. It involves fighting using sword and shield. Still practiced in many parts of Bihar, its steps and techniques are widely used in ***Chhau* dance**. The name of this martial art consists of two words, ‘Pari’ that means shield while ‘khanda’ refers to sword, thus the use of both sword and shield in this art.

Thoda

Originating from **Himachal Pradesh**, *Thoda* is a mixture of martial arts, sports and culture. It takes place during ***Baisakhi*** festival in April every year. A number of community prayers are done so as to invoke the blessings of Goddesses Mashoo and Durga, the principal deities. The martial art relies on a player’s **skill of archery**. *Thoda* can be dated back to Mahabharata, the times when **bows and arrows** were used in the epic battle, in the Valleys of Kullu and Manali.

In the game, there are two groups of roughly 500 people each. Most of these are not archers but dancers who come along to boost the morale of their respective teams. The game is played in a marked court so as to ensure a certain degree of discipline. The two teams are called **Pashis** and **Saathis**, who are believed to be the descendants of Pandavas and Kauravas of Mahabharata. The archers aim for the leg, below the knee, as there are negative points for striking any other parts of the body.

Gatka

Gatka is a weapon based martial art form, performed by the **Sikhs of Punjab**. The name ‘Gatka’ refers to the one whose freedom belongs to grace. Gatka features the skillful use of weapons, including stick, ***Kirpan, Talwar*** and ***Kataar***. The attack and defence in this art form is determined by the various positions of hands and feet and the nature of weapon used. It is displayed on a number of celebrations in the State including fairs.

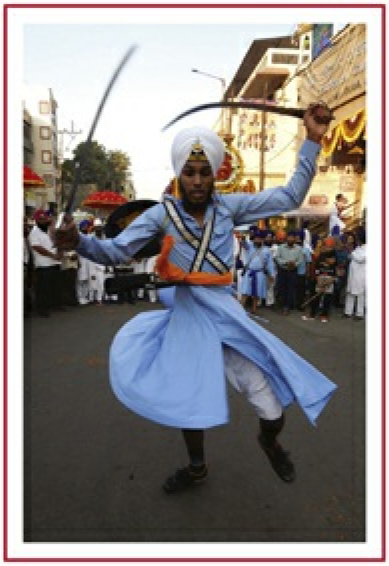

Fig. 10.3: *Gatka*

Mardani Khel

This is a traditional **Maharashtrian** armed martial art, which is practiced widely in the district of **Kolhapur**. *Mardani Khel* focuses primarily on skills of weaponry, especially swords, swift movements and use of low stances that is suited to its originating place, the hill ranges. It is known for the use of the unique Indian ***Patta*** (sword) and ***Vita*** (corded lance). Famous practitioners included **Shivaji**.

Lathi

An ancient armed martial art form of the country, Lathi also denotes one the **world's oldest weapons** used in martial arts. *Lathi* refers to a 'stick' (usually cane sticks), which is generally 6 to 8 ft in length and sometimes metal tipped. Indian police can be seen using such *Lathis* to control crowd. Majorly practiced in **Punjab and Bengal**, it still is one of the popular sport in villages.

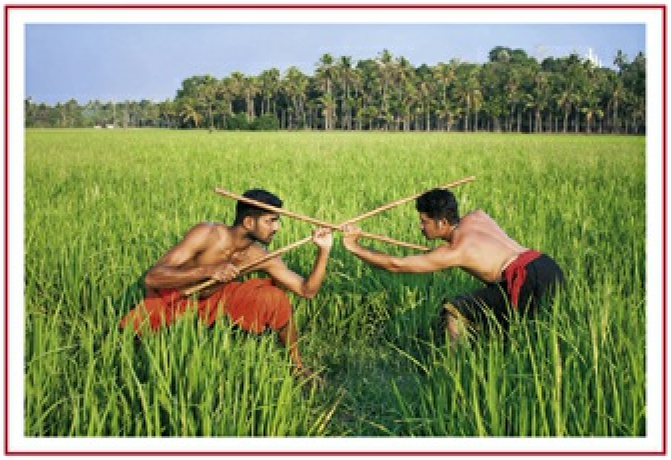

Fig. 10.4: *Lathi*

Inbuan Wrestling

A native martial art of **Mizoram**, Inbuan Wrestling is believed to have its genesis in 1750 AD. It has very strict rules that prohibit stepping out of the circle, kicking and knee bending. The way to win this is by lifting the opponent off their feet, while stringently adhering to the rules. It also involves catching of the belt (worn around their waist) by the wrestlers.

Kuttu Varisai *(Empty-Hand Silambam)*

First mentioned in **Sangam literature** (1st or 2nd century BC), *Kuttu Varisai* translates to ‘empty hand combat’. *Kuttu Varisai* is mainly practiced in **Tamil Nadu**, although it is quite popular in North-Eastern part of **Sri Lanka** and **Malaysia**. An **unarmed** Dravidian martial art, it is used to advance athleticism and footwork through starching, yoga, gymnastics and breathing exercises. The major techniques used in this art include grappling, striking and locking. It also uses animal based sets including snake, eagle, tiger, elephant and monkey. It is considered as an **unarmed component of Silambam**.

Musti Yuddha

Originated in one of the oldest city **Varanasi**, *Musti Yuddha* is an unarmed martial art form **resembling boxing**. It uses techniques like kicks, punches, knee and elbow strikes. Although rarely visible now, it was quite a popular art during 1960s. *Musti Yuddha* incorporated the development of all three aspects, physical, mental and spiritual.

The fights in this art are divided into four categories and are named according to the **Hindu Gods** that excelled that particular kind of art from. The first one is called *Jambuvanti* that refers to the forcing the opponent into submission through locking and holding. The second is *Hanumanti*, which is for technical superiority. The third refers to *Bhimaseni*, which focuses on sheer strength while the last one is called *Jarasandhi* that concentrates on limb and joint breaking.

Some other prominent martial arts of India

Name of the Martial Art	**Place of Origin**	**Description**
Paika Akhada	Odisha	A combination of dance and combat. Earlier used by warriors, now practiced as a performing art.
Sqay	Kashmir	Use of swords and shields
Kathi Samu	Andhra Pradesh	Ancient skill mastered by royal armies of the State.
Bandesh	India	Ancient unarmed art uses various lock holds against an armed opponent without killing them.
Malla Yuddha	South India	Traditional combat wrestling related to other Southeast Asian wrestling styles including *Naban*. Famous practitioners included Siddhartha Gautama, **Krishna Deva Raya**, etc.
Malla Khamb	12th century in Maharashtra	Use of pole, rope and it requires great concentration.
Insu Knawr	Mizoram	Players use round wooden rod to play this game within a circle.

Kirip, Saldu	Nicobar	Also known as Nicobarese wrestling
Varma Ati	Tamil Nadu	Attacks are aimed at body's vital spots

Previous Years' Questions of Preliminary Examination

2014

1. With reference to India's culture and tradition, what is 'Kalaripayattu'?

   (a) It is an ancient Bhakti cult of Shaivism still prevalent in some parts of South India.

   (b) It is an ancient style bronze and brass work still found in Southern part of Coromandel area.

   (c) It is an ancient form of dance, drama and a living tradition in the Northern part of Malabar.

   (d) It is an ancient martial art and a living tradition in some parts of South India.

Answer

1.(d) Kalaripayattu is an ancient martial art practiced predominantly in Kerala.

Practice Questions for Preliminary Examination

1. Consider the following martial arts of India:

   (i) Kalaripayattu
   (ii) Silambam
   (iii) Gatka

   Which of the above were banned during the British rule?

   (a) (i) and (ii)

(b) (i) only
(c) (ii) only
(d) (i), (ii) and (iii)

2. Which of the following is not correctly matched?
   (a) Kalaripayattu - Kerala
   (b) Gatka - Punjab
   (c) Silambam - Karnataka
   (d) Kathi Samu - Andhra Pradesh

3. Consider the following statements about Thang-ta martial Art:
   (i) It originated in the state of Arunachal Pradesh.
   (ii) It was banned by the British government.
   (iii) Its origin can be traced back to around 500 BC.

   Which of the above statement/statements is/are correct?
   (a) (i) and (ii)
   (b) (ii) only
   (c) (iii) only
   (d) (i), (ii) and (iii)

4. Which of the following martial art forms the basis of Chhau folk dance?
   (a) Cheibi Gad-ga
   (b) Thoda
   (c) Pari-khanda
   (d) Thang-ta

5. Which of the following martial art uses Bow and Arrow as a prop?
   (a) Gatka
   (b) Musti Yuddha
   (c) Kuttu Varisai
   (d) Thoda

6. Which of the following martial art finds its mention in the Sangam literature?

(a) Kuttu Varisai
(b) Kathi Samu
(c) Bandesh
(d) Kalaripayattu

Answers

1. (a)
2. (c)
3. (b)
4. (c)
5. (d)
6. (a)

UNESCO

11

UNESCO'S LIST OF INTANGIBLE CULTURAL HERITAGE

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Scan the given QR code here

INTRODUCTION

Cultural heritage does not end at monuments and collection of objects. It also includes **traditions** or **living expressions** inherited from ancestors and passed on to our descendants, such as *oral traditions*, *performing arts*, *social practices*, *rituals*, *festive events*, *knowledge* and *practices concerning nature* and the universe or the knowledge and *skills to produce traditional crafts.*

UNESCO established its lists of Intangible Cultural Heritage with the aim of ensuring the better protection of important intangible cultural heritages worldwide and to create awareness of their significance. Through a compendium of the different oral and intangible treasures of humankind worldwide, the programme aims to draw attention to the importance of safeguarding intangible heritage.

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills as well as instruments, objects, artefacts associated therewith that communities, groups and in some cases individuals recognise as part of their cultural heritage.

UNESCO's programme has compiled two lists:

1. **The Representative List of the Intangible Cultural Heritage of Humanity –** It comprises of cultural practices and expressions that help demonstrate the diversity of this heritage and raise awareness about its importance.
2. **The List of Intangible Cultural Heritage in Need of Urgent Safeguarding –** It is composed of those cultural elements that concerned communities and countries consider vulnerable and require urgent measures to keep them alive.

The representative list is important from exam's perspective.

REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

India has the following 13 items in the Representative List of the Intangible Cultural Heritage of Humanity:

Koodiyattam (Sanskrit theatre), included in 2008

It is a combined dance drama from **Kerala** conducted by the **Chakyars** (a sub-caste among Hindus) who play the male role traditionally. The **women of the Ambalavasi Nambiar caste** play the female roles. The performance lasts from **6 to 20 days**. They are mainly enacted **inside the temples** and the theme is based on **Hindu mythology**.

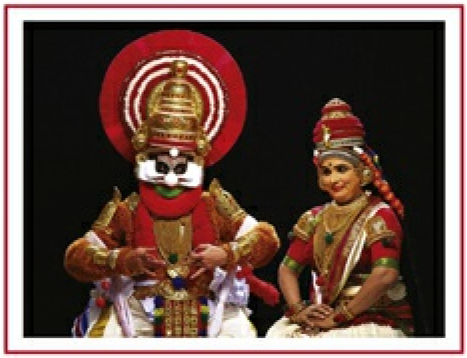

Fig. 11.1: *Koodiyattam Theatre www.keralaculture.org*

The character "**Vidushaka**" explains in simple Malayalam the background of the story and gives a live image of the characters in the minds of the audiences. All others characters perform using the Sanskrit language. **Mizhavu** is the major musical instrument used here.

Ramlila, included in 2008

A popular folk theatre in the region of **Uttar Pradesh**, it is an enactment of **Ramayana** using songs, dances and dialogues, mainly during the period **before Dussehra**. Generally performed by **males**, the role of Sita is also done by **male actors**. The play is staged annually over **10 or more successive nights**, during the auspicious period of "Sharad Navaratras".

Another **unique Ramlila** is being staged since 1972, at **Bakshi ka Talab near Lucknow**, where lead characters like Rama, Lakshman and Hanuman are played by **Muslim youths**, a clear departure from usual practice. This play has also been adapted into a radio play, ' **Us gaon ki ramlila**' to promote **communal harmony** among the masses.

The Tradition in Vedic Chanting, included in 2008

The oral tradition of the Vedas consists of several *pathas*, "recitations" or ways of chanting Vedic mantras. Such traditions of Vedic chant are often considered as the **oldest unbroken oral tradition** in existence, the fixation of the Vedic texts as preserved dating roughly to the early Iron Age. UNESCO proclaimed the tradition of Vedic chanting a Masterpiece of the Oral and Intangible Heritage of Humanity.

Ramman, included in 2009

A religious festival and **ritual theatre** of the **Garhwal region**, it is celebrated by the Hindu community in the Saloor-Dungra villages of the Painkhanda Valley in the **Chamoli district** of **Uttarakhand**. The villagers pay their offerings to the village diety, **Bhumiyal**

Devta, in the courtyard of the village temple. This festival is unique to this village and is not performed elsewhere in the Himalayan region. An important aspect is the singing of the **Jagar**, a musical rendition of local legends.

Mudiyettu, included in 2010

A traditional **ritual theatre**, Mudiyettu, is a folk dance and drama performed in the State of **Kerala**. It depicts the mythological tale of a battle between Goddess **Kali** and demon **Darika**. The dance is performed in the **village temples**, called Bhagavati Kavus, after the harvesting season usually between February and May. The performers do heavy make-up and wear gorgeous attire with conventional facial painting, tall headgear, etc. to give the touch of the supernatural. Floor design of Goddess Kali is drawn (known as **Kalam**) and is then worshipped.

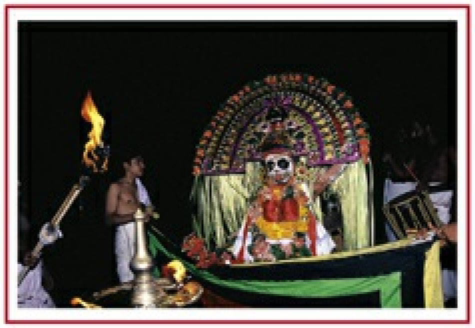

Fig. 11.2: *Mudiyettu Theatre www.keralaculture.org*

Kalbelia, included in 2010

Performed by the tribe of the same name in the State of **Rajasthan,** Kalbelia dance movements resembles that of a **serpent**. The songs are based on mythology and it involves composing lyrics spontaneously and improvising songs during performance. Musical instruments which accompany performance include - Poongi, Chang and Cymbals.

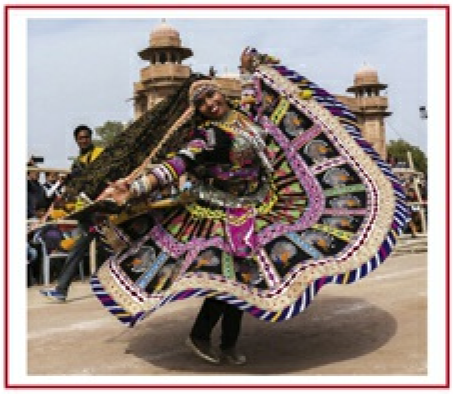

Fig. 11.3: *Kalbelia Performance*

Chhau, included in 2010

It is a tribal **martial** art dance performed mainly in the States of **Odisha**, **Jharkhand** and **West Bengal**.

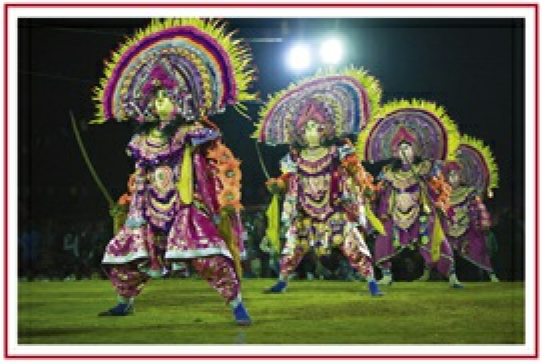

Fig. 11.4: *Chhau Performance*

There are three subgenres of this dance based on the place of their origin and development: Purulia Chhau (West Bengal), Seraikella Chhau (Jharkhand) and Mayurbhanj Chhau (Odisha). The dance is mainly performed during the spring festival and lasts for 13 days. The **whole community participates** in it. The dance is performed by the **male dancers** during **night time** at an **open space**. It is a blend of both dance and martial practices employing mock combat techniques. The theme of the Chhau dance is based on Hindu mythology. **Mask** is worn by the dancers during performance except for Mayurbhanj Chhau.

Buddhist Chanting of Ladakh, included in 2012

It refers to the **recitation of sacred Buddhist texts** in the trans-Himalayan Ladakh region in the state of **Jammu and Kashmir**. They mainly relate two sub-sects of Buddhism **Mahayana** and **Vajrayana**. Chanting is performed indoors or accompanied by duennas of monastary countryards, etc.

Sankirtana, included in 2013

It is a ritual singing, drumming and dancing art form of **Manipur** which originated in 15th century AD. This art form is performed to mark religious occasions and various stages in the life of Manipuri **Vaishnavites**. Practised mainly at **temples**, the performers here narrate the life and deeds of **Lord**

Krishna through songs and dances. Sankirtana brings people together on festive occasions and reinforces the relationship between the individual and the community through its performance in life cycle ceremonies. In a typical Sankirtana performance, two drummers and 10 singers-dancers perform in the hall of a domestic courtyard encircled by the devotees. Mainly Cymbals and Drums are used as musical instruments.

Traditional Brass and Copper Craft of Utensil making among the Thathera Community of Jandiala Guru in Punjab, included in 2014

This is an oral tradition that is passed on to generations of the **'Thathera' community**. The metals are heated and moulded into thin plates with curved shapes. The utensils have functional as well as ritualistic purpose. Metals used are brass, copper and Kansa (an alloy of zinc, tin and copper). It is recommended for medicinal purposes in several Ayurveda texts. It was patronised and **encouraged by Maharaja Ranjit Singh** in the 19th century. The utensils are of wide variety like those used in household and community kitchens (langar) of Sikh Gurudwaras.

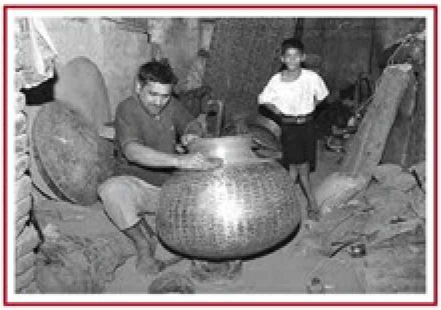

Fig. 11.5: *Utensil Making by Thathera Community*

Nowrouz, included in 2016

It indicates the beginning of the **New Year for the Parsis** and is also celebrated as the Spring festival by the Kashmiri Community. It denotes **Zoroastrian respect for the environment**. In this festival, there is a custom to lay down a table and place a copy of the *Gathas*, lit a lamp or a candle, put a shallow ceramic plate with sprouted wheat or beans, small bowl with a silver coin, flowers, painted eggs, sweets and a **bowl of water containing goldfish** in it. All this signify prosperity, wealth, colour and happiness.

Yoga, included in 2016

It consists of a series of poses, meditation, controlled breathing, word chanting and other techniques to help a person build self-realisation. Traditionally, it was taught through **Guru-Shishya parampara**.

Kumbh Mela, included in 2017

Kumbh Mela – a mass Hindu pilgrimage to bathe in a sacred river. It is held at four places: **Prayagraj, Haridwar, Nashik** and **Ujjain**. At any of the above place, it is held after every 12 years. In Nashik and Ujjain it is called **Simhastha**. In Prayagraj and Haridwar, Kumbh mela held after every 6 years is called Ardha Kumbh. Kumbh at Prayagraj is celebrated 3 years after Kumbh at Haridwar and 3 years before Kumbh at Nashik and Ujjain. It is celebrated in the same year or one year apart in Nashik and Ujjain.

Previous Years' Questions of Preliminary Examination

2017

1. With reference to **Manipuri Sankirtana**, consider the following statements:
   1. It is a song and dance performance.
   2. Cymbals are the only musical instruments used in the performance.
   3. It is performed to narrate the life and deeds of Lord Krishna.

   Which of the statements given above is/are correct?

   (a) 1, 2 and 3

   (b) 1 and 3 only

   (c) 2 and 3 only

   (d) 1 only

Answer

1. (b)

Practice Questions for Preliminary Examination

1. Which of the following is not in the UNESCO’s intangible heritage list?
   (a) Koodiyattam
   (b) Ramlila
   (c) Nuvroz
   (d) Patna Qalam
2. Sankirtana is a ritual singing in the State of -
   (a) Assam
   (b) West Bengal
   (c) Manipur
   (d) Odisha
3. Consider the following statements:
   (i) Sankirtana is a ritual singing from Manipur.
   (ii) It is included in the UNESCO list
   (iii) It is related to Vaishnavism.
   Which of the above is/are true?
   (a) Only (i)
   (b) Only (ii)
   (c) (i), (ii) and (iii)
   (d) (i) and (iii)
4. Arrange the following according to the year in ascending order in terms of their inclusion in UNESCO’s heritage list?
   (i) Koodiyattam
   (ii) Kalbelia
   (iii) Sankirtana

(iv) Nowrouz

(a) (i)-(ii)-(iii)-(iv)

(b) (i)-(iv)-(ii)-(iii)

(c) (ii)-(iv)-(i)-(iii)

(d) (ii)-(i)-(iii)-(iv)

5. Which of the following art form depicts mythological battle between Goddess Kali and Demon Darika?

(a) Koodiyattam

(b) Mudiyettu

(c) Ramman

(d) Sankirtana

Answers

1. (d)
2. (c)
3. (c)
4. (a)
5. (b)

Previous Years' Questions of Main Examination

2018

1. **Safeguarding the Indian art heritage** is the need of the moment. Comment. (10 marks)

INDIA

Section-C

CULTURE OF INDIA

12

LANGUAGES IN INDIA

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INTRODUCTION

The writings of the human beings during the entire era of history have reflected the culture, lifestyle, society and the polity of contemporary society. In this process, each culture evolved its own language and created a huge literary base. This enormous base of literature provides us a glimpse of the evolution of each of its languages and culture through the span of centuries.

Language in its *literary meaning* is a system of communication through speech, a collection of sounds that a group of people understand to have the same meaning.

- **A language family** includes individual languages related through a *common ancestor* that existed before the recorded history.
- **Dialect** is a form of language spoken in a *local area.* It is noteworthy that several dialects can be derived from a particular language.

The languages spoken around the various corners of India belong to several language families, where most of them belong to the *Indo-Aryan Group* of Languages. This Indo-Aryan Group has been born out of the Indo-European Family. However, there are some language groups which are indigenous to the Indian sub-continent.

CLASSIFICATION OF INDIAN LANGUAGES

Languages in India are classified into the following major sub-groups:

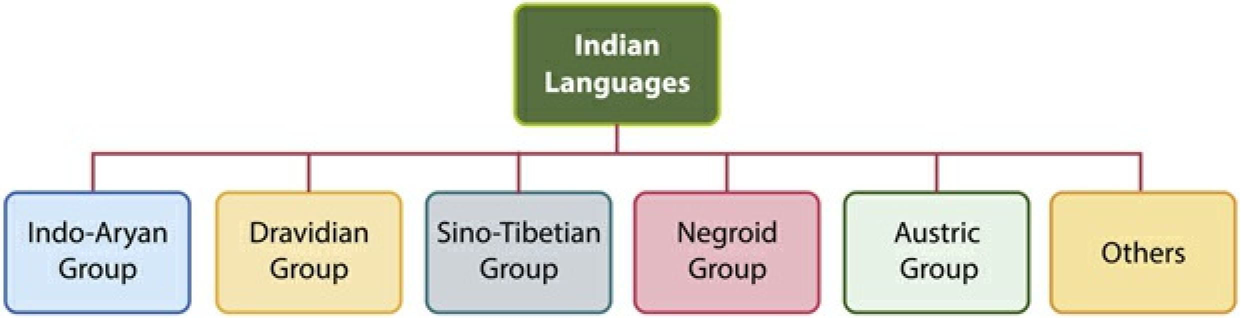


Fig. 12.1

Indo-Aryan Group of Languages

It is a branch of the larger Indo-European Family which came to India with the advent of the Aryans. It is the largest language group of India and around **74 percent** of the Indians speak languages belonging to this group. This language group is again divided into *three subgroups* depending upon the *time period* of their origin.

Old Indo-Aryan Group

This group had its development around **1500 BC** and **Sanskrit** was born out of this group. The ancient form of Sanskrit is what is found in the Vedas. Even Upanishads, Puranas and Dharmasutras were all written in Sanskrit. It can be said that **Sanskrit is the mother of many Indian languages**. The understanding of the diversity and richness of our culture has been made possible due to the development of Sanskrit language during those times. It is the **most ancient language** of our country and is **one of the 22 scheduled languages** listed in the Constitution.

CLASSICAL SANSKRIT AS A VEHICLE OF INDIAN CULTURE

The development of Sanskrit grammar began with *Panini* in **400 BC** with his book ***Asthadhyayi*** being the oldest book in Sanskrit grammar. Some of the Buddhist literature belonging to Mahayana and the Hinayana school are even written in Sanskrit language. The book ***Mahavastu*** of the Hinayana School is a treasure of stories and written in mixed Sanskrit, Pali and Prakrit. ***Lalitavistara***, the most sacred Mahayana text and Ashvagosha's ***Buddhacharita*** were also written in Sanskrit.

Sanskrit is the only language that transcended the barriers of region and boundaries. From north to south and from east to west, there is no part in India that has not contributed to or has not been affected by the Sanskrit language. The various literatures in Sanskrit language have been discussed in the chapter on literature.

The chaste form of Sanskrit developed in between 300 to 200 BC and was a refined version of Vedic Sanskrit. The **first evidence** of the use of Sanskrit can be found in the inscriptions of *Rudradaman atJunagarh* in the present Southern Gujarat region. However, it was the Gupta period where the use of Sanskrit in poetries can be traced. This is totally a period of creation of pure literature which is evident in the works as *Mahakavyas* (epics) and *Khandakavyas* (semi-epics).

In the field of Sanskrit literature, this period is known as the period of unique creation because a variety of literary works developed during this reign. Another important aspect of it is related to the ornate style in literary works. Many of the plays developed during Gupta period were also written in Sanskrit. However, it is to be noted that one of the features of these plays was the **use of Sanskrit language by the characters of high *varna*** and the **use of Prakrit language by women and shudras**.

Middle Indo-Aryan Group

The period of development of this sub-group is between **600 BC to 1000 AD** and started with the development of **Prakrit language**. Prakrit is understood as natural, original, casual, etc. and which was used as a common tongue without any strict rules of usage. Prakrit is a **broader term** under which all the Middle Indo-Aryan Group languages are generally clubbed together. Many languages such as *Ardha-Magadhi, Pali (used by Theravada Buddhists) and Apabhramsa*, find their origin from the Prakrit.

Prakrit was associated with the **common people**. On the other hand, Sanskrit was orthodox, had fixed rules and was used by learned people or the elites, especially Brahmins. The writing of texts in Prakrit was relatively a late development, as compared to Sanskrit. **Prakrit** and **Ardha-Magadhi** language were used in the Jain '**Agamas**'.

It is important to note that the period of transition from one language or dialect to another was slow and cannot be separated into strict chronological periods.

Prakrit includes:

- **Pali:** It was widely spoken in Magadha. It was popular during 5th–1st century BC. It is closely related to Sanskrit, and the texts in Pali were written generally in **Brahmi script**. The **Tripitaka of Buddhism were also written in Pali**. It serves as the lingua franca of **Theravada Buddhism**. It is believed that Buddha himself did not speak in Pali but gave his preachings in **Ardha-Magadhi language**.
- **Magadhi Prakrit or Ardha- Magadhi:** It is the most important kind of Prakrit. Its literary use increased after the decline of Sanskrit and Pali. **Buddha and Mahavira** perhaps spoke in Ardha-Magadhi. It was the court language of few Mahajanapadas and also the Mauryan dynasty. Several Jain texts and Rock edicts of Ashoka were also written in Ardha-Magadhi. It later evolved into many languages of Eastern India namely Bengali, Assamese, Odia, Maithili, Bhojpuri, etc.
- **Shauraseni:** It was widely used **to write dramas** in the medieval India. It is also called **Dramatic Prakrit**. It was the predecessor to Northern Indian languages. **Jain monks** wrote mainly using this version of Prakrit. The oldest text of Digambara Jains, '**Shatkhandgama**' is written in Shauraseni.
- **Maharashtri Prakrit:** Spoken till 9th century AD, it was the predecessor to Marathi and Konkani. It was used widely in Western and Southern India. It was the **official language of Satavahana Dynasty**. Several dramas were written in it like 'Gaha Kosha' by King Hala, 'Gaudavaho' (slaying of the King of Gauda) by Vakpati.

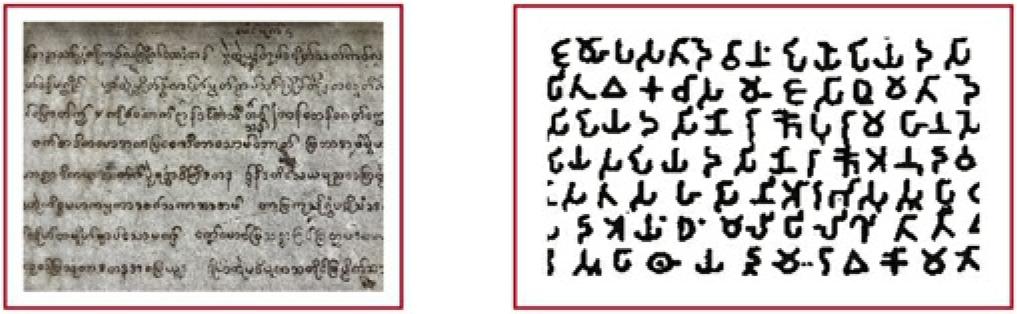
- **Elu:** Ancient form of modern **Sinhala Language** of Sri Lanka (it is similar to Pali).
- **Paishachi:** It is also called '**Bhuta-Bhasa**' (dead language). Often regarded as Prakrit, it is considered as an unimportant dialect. Gunadhya's *Brihatkatha*, an ancient epic is written in Paishachi.

Apabhramsa

The development of 'Apabhramsa' (corrupt or non-grammatical) took place by 6th-7th century AD. Apabhramsa is also an umbrella term which means **dialects other than Sanskrit or even Prakrit**. It represents a transition from Middle to Modern Indo-Aryan Group of languages.

Apabhramsa gradually became a literary language and was used to write several texts, legends, etc. Apabhramsa developed its own identity by the 7th century AD. This can be highlighted by the fact that **Bhamaha**, a renowned poet of Kashmir from the 6th or 7th century AD, divided poetry into Sanskrit, Prakrit, and Apabhramsa. And, **Dandin** said that Apabhramsa is the dialect of the common folk. Many Jain monks and scholars wrote extensively in Apabhramsa and sustained it.

Major texts and writers are: Pushpadanta's **Mahapurana** (Digambara Jain text), Dhanapala's **Bhavisayattakaha**, etc.



Pali Alphabets

Prakrit Alphabets

Fig. 12.2

Modern Indo-Aryan Group

The languages belonging to this group are *Hindi*, *Assamese*, *Bengali*, *Gujarati*, *Marathi*, *Punjabi*, *Rajasthani*, *Sindhi*, *Odia*, *Urdu*, etc. The languages under this sub-group developed gradually **after 1000 AD**. These languages are mainly spoken in the northern, western and the eastern parts of India.

Dravidian Group

This group comprises mainly of the languages spoken in the southern part of India. Around **25 percent** of the Indian population is covered under this group. Proto Dravidian gave rise to *21 Dravidian Languages*. They can be broadly classified into ***three groups***: Northern group, Central group and Southern group.

Northern Group

It consists of *three languages*, i.e., **Brahui**, **Malto** and **Kurukh**. Brahui is spoken in Baluchistan, Malto in the tribal areas of Bengal and Odisha while Kurukh in Bengal, Odisha, Bihar and Madhya Pradesh.

Central Group

It consists of *eleven languages* i.e., Gondi, Khond, Kui, Manda, Parji, Gadaba, Kolami, Pengo, Naiki, Kuvi and **Telugu**. Only Telugu became a civilised language and is spoken in the State of Andhra Pradesh and Telangana whereas others are tribal languages.

Southern Group

Seven languages belong to this group; **Kannada**, **Tamil**, **Malayalam**, Tulu, Kodagu, Toda and Kota. **Tamil** is the *oldest* among all these.

Among these 21 languages of the Dravidian Group, the **four major languages** are:

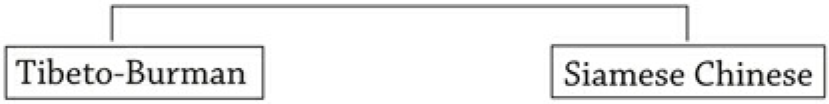
- **Telugu** (numerically the largest of all Dravidian languages)
- **Tamil** (oldest and purest form of language)
- **Kannada**

- **Malayalam** (smallest and the youngest of the Dravidian group).

Sino-Tibetan Group

Languages under this group belong to Mongoloid family and stretch to all over Himalayas, North Bihar, North Bengal, Assam and up to the North-Eastern frontiers of our nation. These languages are considered to be older than the Indo-Aryan Languages and are referred to as *Kiratas* in the oldest Sanskrit literature. Languages belonging to this group are spoken by **0.6 percent** of the Indian population.

The Sino-Tibetan Group is *further divided into:*



Tibeto-Burman

Languages under Tibeto-Burman are further divided into *four* groups:

(a) *Tibetan:* Sikkimese, Bhutia, Balti, Sherpa, Lahuli and Ladakhi

(b) *Himalayan:* Kinnauri and Limbu

(c) *North Assam:* Abor, Miri, Aka, Dafla and Mishmi

(d) Kuki, Garo, Bodo, Mikir, Naga, etc. *Meitei* is the most important language spoken under this sub-group and is mainly spoken is Manipur.

Siamese-Chinese

Ahom is one of the languages which belongs to this group. However, this language has already been *extinct* from the Indian sub continent.

Austric

Languages under this group belong to *Austro-asiatic* sub-family which are represented by the languages of **Munda or Kol Group** and are spoken in Central, Eastern and North-Eastern India. Some of them also belong to **Mon-Khmer Group**, vig. ***Khasi*** and ***Nicobarese***.

The existence of these languages have been much before the advent of the Aryans and were referred to as **Nisadas** in ancient Sanskrit literature.

Santhali is the most important language under this group which is spoken by Santhal tribals of Jharkhand, Bihar and Bengal.

With the exceptions of **Khasi** and **Santhali**, all Austro-asiatic languages in Indian territory are *endangered.*

Others

This group includes several Dravidian tribal languages like Gondi, Oraon, Praji, etc. which are very distinct and cannot be classified in the groups mentioned above.

Difference between ***Indo-Aryan Group*** *and the* ***Dravidian Group*** *of Languages:*

1. *The* ***root words*** *in the two language families are different.*
2. *There is a different grammatical structure in the two groups.*
    - (a) *Grammatical structure of Dravidian Family is* ***agglutinative****, i.e. the combinations in which root words are united results in little or no change of form or loss of words.*
    - (b) *The grammatical structure of Indo-Aryan Group is* ***inflected****, i.e. a word's ending or its spelling changes according to its grammatical function in a sentence.*

OFFICIAL LANGUAGES OF INDIA

Article 343 (1) of the Constitution of India states that "The official language of the Union Government shall be **Hindi in Devanagari Script**." "*Unless Parliament decided otherwise, the use of English for official purposes was to cease 15 years after the Constitution came into effect*", i.e. on 26 January 1965. It means over a period of 15 years since the commencement of the Indian Constitution, Hindi will replace English as the official language. Parliament can decide, if English can be used as official language.

This clause led to **protests** across the nation by the non-Hindi speaking communities against the change in official language from English to Hindi.

The protest resulted in the enactment of **The Official Languages Act, 1963**. This Act declares **Hindi in Devanagari script** as the official language of the Union. **English** has been given the status of "**subsidiary official language**" of the Union.

The Constitution of India has also made a provision for each of the Indian States to choose their own official language for communications at the State level. There are many languages listed in the Eighth Schedule of the Constitution which may be used by the States for official purpose. **Initially**, the following *fourteen languages* were selected under the Eighth Schedule.

- Assamese
- Hindi
- Malayalam
- Punjabi
- Telugu
- Bengali
- Kannada
- Marathi
- Sanskrit
- Urdu
- Gujarati
- Kashmiri
- Odia
- Tamil

- Later **Sindhi** was added as the 15th language through *21st Amendment Act of 1967*.
- *Three* more languages were added by *71st Amendment Act, 1992*. They are **Konkani**, **Manipuri**, and **Nepali**.
- *92nd Amendment Act, 2003* added *four* more languages to the Eighth Schedule. They are **Bodo**, **Maithili**, **Dogri** and **Santhali**.

Thus, at present there are **22 languages** in total listed under the eighth schedule of the Indian Constitution.

Note:

- There is **no national language** of India. Hindi is not a national language. Neither the Constitution nor any Act defines the word ‘national language’.
- The Constitution does not specify official language for States for conduct of their official functions. **States are free to adopt an official language**.
- The language to be adopted by the States need **not** be one of those listed in the Eighth Schedule. Several States have adopted an official language which is not listed in Eighth Schedule.

  Examples:

  - *Tripura-Kokborok* (belongs to Sino-Tibetan Familly)
  - *Puducherry - French*
  - *Mizoram-Mizo*
- **English is not in the list of 22 scheduled languages** as per the Eighth Schedule of the Indian Constitution.
- **Arunachal Pradesh** and **Nagaland** are the only states which have **English** as their **only** official language.

STATUS OF CLASSICAL LANGUAGE

In 2004, the Government of India declared that languages that meet certain requirements would be accorded the status of a “Classical Language of India”.

Criteria

The following **criteria** were laid down to determine the eligibility of languages to be considered for classification as a *“Classical Language”:*

1. High antiquity of its early texts/recorded history over a period of 1500-2000 years;

2. A body of ancient literature/texts, which is considered a valuable heritage by generations of speakers;
3. The literary tradition be original and not borrowed from another speech community;
4. The classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms or its offshoots.

Languages so far **declared** to be a Classical Language are:

- **Tamil** in the year 2004
- **Telugu** in the year 2008
- **Malayalam** in the year 2013
- **Sanskrit** in the year 2005
- **Kannada** in the year 2008
- **Odia** in the year 2014

The Government has been criticised for not including **Pali** as a classical language as experts argue that it fits all the above mentioned criteria.

Benefits

Government of India’s resolution states that the following *benefits* will accrue to a language declared as a “Classical Language”:

- Two major international awards for scholars of eminence in Classical Indian Languages to be awarded annually.
- A ‘Centre of Excellence for Studies in that Classical Language’ will be set up.
- The University Grants Commission will be requested to create and to start with, at least in the Central Universities, a certain number of Professional Chairs in Classical Languages for scholars of eminence.

NATIONAL TRANSLATION MISSION

National Translation Mission (NTM) is a Government of India scheme to facilitate higher education by making knowledge texts accessible to students and academies in Indian languages. NTM aims to *disseminate knowledge in all 22 languages listed* in the Eighth Schedule of the Constitution through translation.

A combination of efforts is made to orient translators, encourage publishers to publish translations, maintain databases of published translations from, into and between Indian languages and to become a clearing house of information on translation to establish translation as an industry in India. It is expected to facilitate the modernisation of languages by developing new terminologies and discourse styles through translation. At present, NTM is engaged in the translation of all pedagogic material related to higher education in **22 Indian languages**.

LINGUISTIC DIVERSITY INDEX

Linguistic Diversity Index (LDI) is the *probability* that two people selected from the population at random will have **different mother tongues**; it, therefore, ranges from **0 (everyone has the same mother tongue)** to **1 (no two people have the same mother tongue)**. The Index of Linguistic Diversity (ILD) measures how the LDI has changed over time; a global ILD of 0.8 indicates a 20 percent loss of diversity since 1970, but ratios above 1 are possible, and have appeared in regional indexes.

LINGUA FRANCA

A *lingua franca*, also known as a **bridge language**, common language, trade language or vehicular language, is a language or dialect systematically used to make communication possible between persons **not sharing a native language or dialect**, in particular when it is a **third language**, distinct from both native languages.

Lingua franca have been developed around the world throughout human history, sometimes for commercial reasons but also for cultural, religious, diplomatic and administrative convenience, and as a means of exchanging information between scientists and other scholars of different nationalities. The best example is **English**.

ANCIENT SCRIPTS OF INDIA

A script is also known as **writing system or orthography**. It is a standard for representing the parts of a spoken language by making specific marks on a medium (Paper, rocks, birchbark, etc). The two ancient scripts in India comprise *Brahmi script and Kharosthi script.*

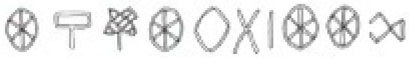
Most of the ancient and modern scripts in India are developed from Brahmi script be it Devanagari, Tamil, Telugu, Kannada, Odia, Assamese/Bengali, etc. Hence, it can very much be maintained that Brahmi is the mother of scripts.

However, Urdu is written in a script derived from Arabic, and a few minor languages such as Santhali use independent scripts.

Let us discuss them in brief:

Indus Script

The Indus Script is a corpus of symbols produced by the Indus Valley Civilisation. Most inscriptions are **extremely short** and it is unclear if these symbols constitute a script used to record a language.



Brahmi Script

Brahmi is the **oldest writing systems** used in the Indian subcontinent and in Central Asia during the final centuries BC and the early centuries AD. Some believe that Brahmi was derived from contemporary Semitic Script or may be Indus Script. All surviving Indic Scripts in South East Asia are descendants of Brahmi.

The best-known Brahmi inscriptions are the **rock-cut edicts of Ashoka** in North-Central India, dated 250–232 BC. The script was **deciphered in 1837 by James Prinsep**.

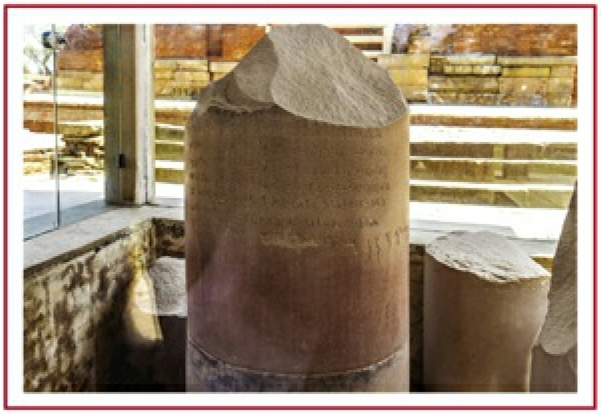
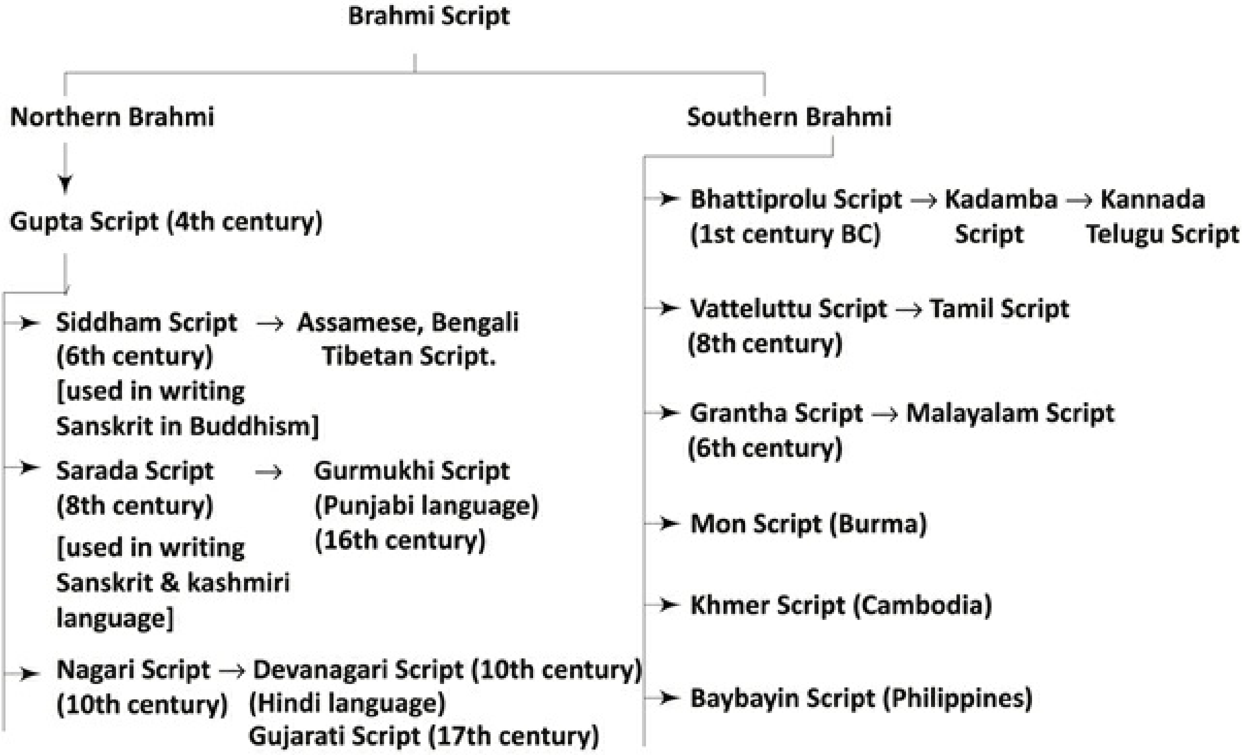


Fig. 12.3: *Brahmi Script on Ashoka Pillar*

Brahmi is usually written from **left to right**. Brahmi is an **abugida**, meaning that each unit is based on consonant and the vowel notation is secondary, except when the vowels commence a word.

Descendents of Brahmi Script are as follows—


Brahmi Script
Northern Brahmi
Gupta Script (4th century)
Siddham Script (6th century) [used in writing Sanskrit in Buddhism]
Assamese, Bengali Tibetan Script.
Sarada Script (8th century) [used in writing Sanskrit & kashmiri language]
Gurmukhi Script (Punjabi language) (16th century)
Nagari Script (10th century)
Devanagari Script (10th century) (Hindi language)
Gujarati Script (17th century)
Southern Brahmi
Bhattiprolu Script (1st century BC)
Kadamba Script
Kannada Telugu Script
Vatteluttu Script (8th century)
Tamil Script
Grantha Script (6th century)
Malayalam Script
Mon Script (Burma)
Khmer Script (Cambodia)
Baybayin Script (Philippines)

Gupta Script

It belongs to Gupta Empire and was used to write **Sanskrit**. Gupta Script descended from Brahmi and **gave rise to the Nagari, Sarada and Siddham**

Scripts. These scripts in turn gave rise to many of the most important scripts of India, including **Devanagari, Gurmukhi Script (for Punjabi Language), Assamese Script, Bengali Script and the Tibetan Script**.

Kharosthi Script

The Kharosthi Script (3rd century BC - 3rd century AD) is an ancient script used in ancient **Gandhara** (present Afghanistan and Pakistan) to write the Gandhari Prakrit and Sanskrit. It is a **sister script of Brahmi** and was **deciphered by James Prinsep again**.

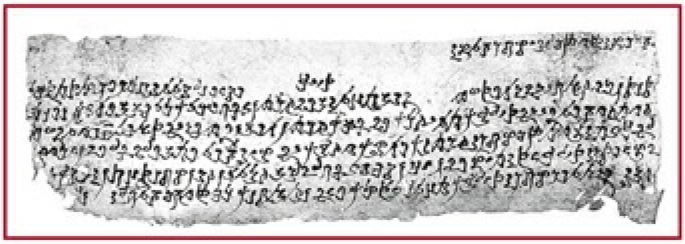


Fig. 12.4: *Kharosthi Manuscript*

Kharosthi is also an **abugida** like Brahmi. Kharosthi includes a set of numerals that are similar to Roman numerals like I, X, etc.

Kharosthi script is mostly written **right to left** but some inscriptions also show the left to right direction of Kharosthi.

Vatteluttu Script

The Vatteluttu alphabet is an abugida writing system which originated in **South India**. Developed from Tamil-Brahmi, Vatteluttu is one of the three main alphabet systems developed by Tamil people to write the **Tamil Script**.

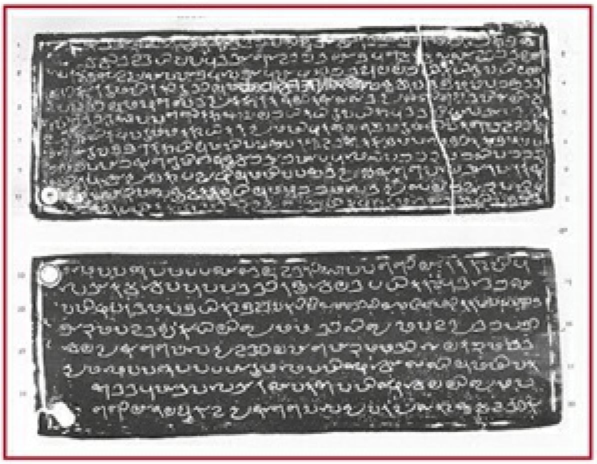


Fig. 12.5: *Vatteluttu Script*

Kadamba Script

The Kadamba Script marks the birth of a dedicated script for writing **Kannada**. It is also a descendant of the Brahmi Script which developed during the reign of the Kadamba Dynasty in the **4th-6th century** AD. Ws script later became **Kannada-Telugu Script**.

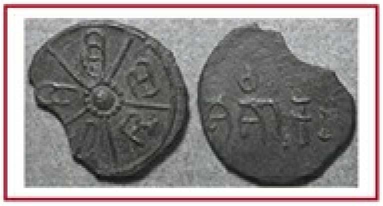


Fig. 12.6: *Coins of Kadamba King written in Kadamba Script*

Grantha Script

The Grantha Script was widely used between the 6th and the 20th century AD by **Tamil speakers in South India**, particularly in Tamil Nadu and Kerala, to write **Sanskrit** and the classical language **Manipravalam**, and still is in restricted use in traditional Vedic schools. It is a Brahmic Script, having evolved from the Brahmi Script in Tamil Nadu. The **Malayalam Script is a direct descendant of Grantha** as are the Tigalari and Sinhala alphabets.

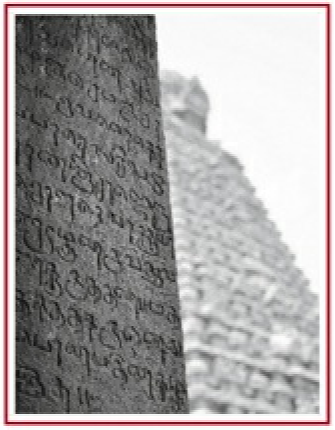


Fig. 12.7: *Grantha script found at Brihadisvara Temple*

Sarada Script

The Sarada or Sharada Script is an abugida writing system of the Brahmic family developed around the **8th century** AD. It was used **for writing Sanskrit and Kashmiri**. Originally more widespread, its use became later restricted to Kashmir, and it is now rarely used except by the Kashmiri Pandit Community for ceremonial purposes.

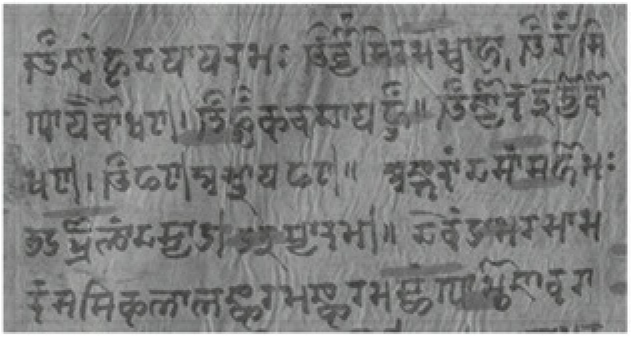


Fig. 12.8: *Kashmiri Sarada Manuscript*

Gurmukhi Script

Gurmukhi is developed from the Sarada Script and was standardised during 16th century AD by Guru Angad. The whole of the **Guru Granth Sahib** is written in this script, and it is the script most commonly used by Sikhs and Hindus for writing Punjabi language.

Devanagari Script

Devanagari is an **abugida** writing system of India and Nepal. It is written from **left to right**.

The Devanagari Script is used for over 120 languages, including Hindi, Marathi, Nepali, Pali, Konkani, Bodo, Sindhi and Maithili among other languages and dialects, making it one of the most used and adopted writing systems in the world. The Devanagari Script is also used for classical Sanskrit texts.

Modi Script

Modi is a script used to write the **Marathi language**. Modi was the official script used to write Marathi until the 20th century when the **Balbodh style of the Devanagari Script** was promoted as the standard writing system for Marathi. Although Modi was primarily used for writing Marathi, other languages such as Urdu, Kannada, Gujarati, Hindi and Tamil are also known to have been written in Modi. Modi script is also an **abugida**.

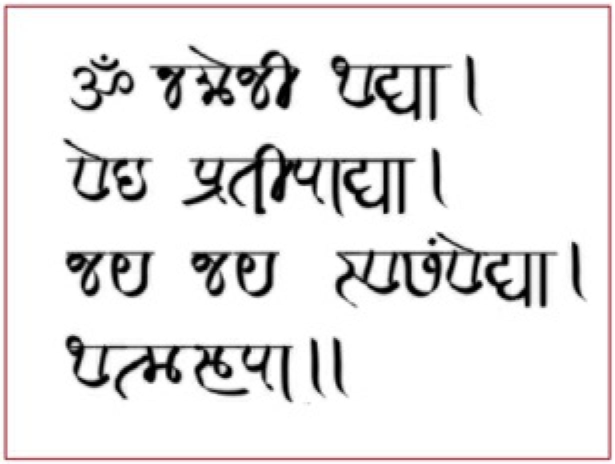


Fig. 12.9: *Modi Manuscript*

Urdu Script

The Urdu Script involves **right-to-left** style of writing and is used for writing Urdu language. It is a modification of the Persian alphabet, which is itself a **derivative of the Arabic alphabet** and has its origins in **13th century**. It is closely related to the development of the Nastaliq style of Perso-Arabic Script. Urdu Script in its extended form is known as **Shahmukhi Script** and is used for writing other Indo-Aryan languages of North Indian subcontinent like **Punjabi** and **Saraiki** as well (Saraiki spoken in Punjab Province of Pakistan).

Thus, we see that Indian literary styles have undergone considerable changes over a long period of time. Spread of Buddhism from India to various countries has influenced their scripts also, especially Sri Lanka, Tibet and South-East Asia. The advent of Islam in India also caused a change in the Indian writing tradition. However, it remains to be seen how the scripts and languages of a country survive and evolve in the era of globalisation where English has become a lingua franca.

Previous Years' Questions of Preliminary Examination

2015

1. Which one of the following was given classical language status recently?
    - (a) Odia
    - (b) Konkani
    - (c) Bhojpuri
    - (d) Assamese

2014

2. Consider the following languages:
    - (i) Gujarati
    - (ii) Kannada
    - (iii) Telugu

    Which of the above has/have been declared as 'Classical Language/Languages' by the Government?

    - (a) (i) and (ii) only
    - (b) (iii) only
    - (c) (ii) and (iii) only

(d) (i), (ii) and (iii)

Answer

1. (a)
2. (c)

Practice Questions for Preliminary Examination

1. Majority of the languages spoken across India belong to -
   (a) Dravidian Group
   (b) Indo-Aryan Group
   (c) Sino-Tibetan Group
   (d) Indo-Austric Group
2. Consider the following statements –
   (i) Sanskrit language belongs to the Dravidian Group.
   (ii) It is among the 22 languages listed in the Constitution.
   Which of the above statement(s) is/are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)
   (d) Neither (i) nor (ii)
3. Which of the following is the most ancient language of India?
   (a) Pali
   (b) Prakrit
   (c) Ardha Magadhi
   (d) Sanskrit
4. Consider the following
   (i) Prakrit has been derived out of Pali.
   (ii) Pali language is older than Sanskrit.

Which of the above statement is/are correct?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

5. Which of the following did not find its origin from Prakrit language?

(a) Pali
(b) Apabhramsa
(c) Sanskrit
(d) Ardha - Magadhi

6. Buddhist scripts were mainly written in

(a) Pali
(b) Prakrit
(c) Ardha – Magadhi
(d) Sanskrit

7. Consider the following languages:

(i) Telugu
(ii) Tamil
(iii) Kannada
(iv) Malayalam
(v) Konkani

Which of the above languages belong to Dravidian Group?

(a) (i) and (ii)
(b) (i), (ii) and (iv)
(c) (ii), (iii), (iv) and (v)
(d) (i), (ii), (iii) and (iv)

8. Consider the following statements –

(i) Tamil is numerically the largest of all Dravidian languages.
(ii) Telugu is the smallest and youngest of the Dravidian Group.

which of the above is/are correct?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

9. Which is the oldest language belonging to Dravidian Group?

(a) Tamil
(b) Telugu
(c) Malayalam
(d) Kannada

10. What is the National language of India?

(a) Hindi
(b) English
(c) Sanskrit
(d) None of the above

11. Which of the following language is not listed in the Eighth Schedule of the Constitution?

(a) English
(b) Hindi
(c) Sanskrit
(d) None of the above

12. By the 92nd amendment Act, 2003 which of the following language was not added to the Eighth Schedule?

(a) Konkani
(b) Maithili
(c) Dogri
(d) Santhali

13. Considering the following –

(i) Tamil

- (ii) Telugu
- (iii) Kannada
- (iv) Malayalam
- (v) Odia

Which of the following have been declared as classical language?

- (a) (i), (ii), (iv) and (v)
- (b) (i), (iii) and (v)
- (c) (i), (ii), (iii), (iv) and (v)
- (d) (i) and (v)

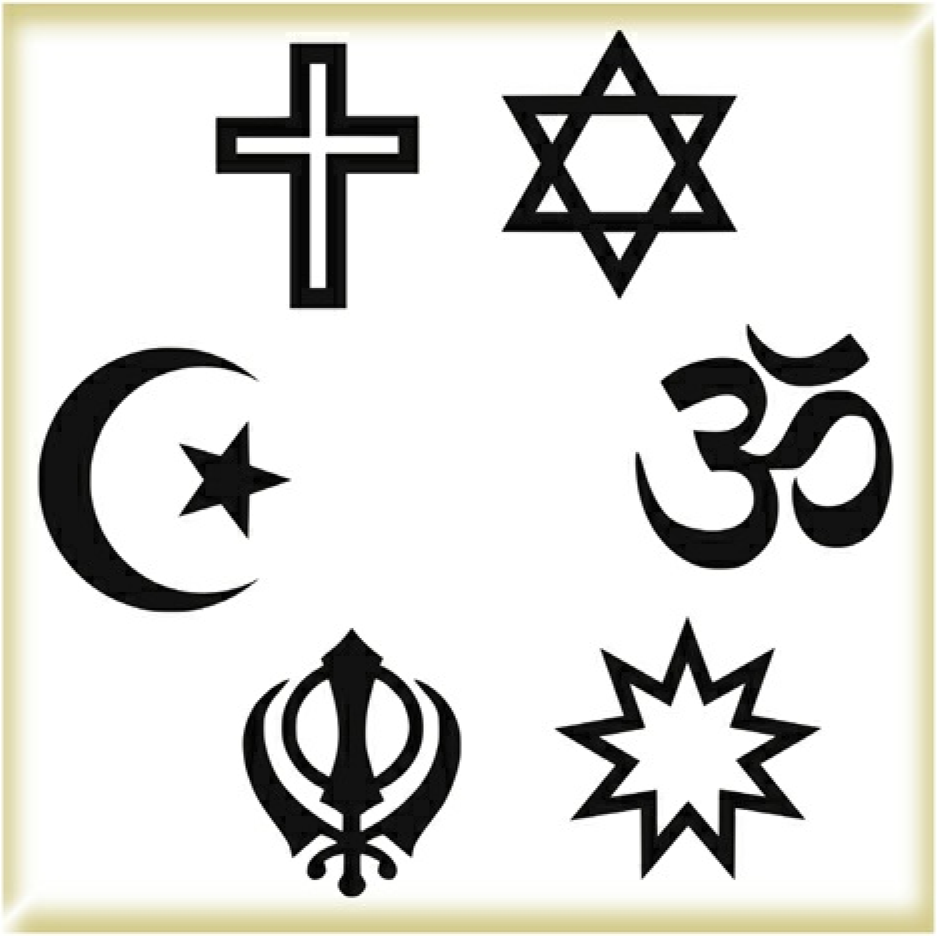
Answers

1. (b)
2. (b)
3. (d)
4. (d)
5. (c)
6. (a)
7. (d)
8. (d)
9. (a)
10. (d)
11. (a)
12. (a)
13. (c)

Practice Questions for Main Examination

1. Describe the evolution of the Dravidian Group of Languages?

2. Distinguish between Indo-Aryan Group and Dravidian Group of Languages?
3. What are the criterion for the selection of a language as a “Classical Language” of India?
4. What are the objectives of National Translation Mission?
5. Sanskrit is the mother of all Indian languages. Critically examine?



13

RELIGION IN INDIA

INTRODUCTION

The Indian sub-continent has a wide range of religions that define the morality and ethics of the people who follow it. Several communities live together and we have a range of religions. As *Swami Vivekananda* said while addressing an audience at the **World Parliament of Religions** in Chicago in **1893**:

> *"I am proud to belong to a religion which has taught the world tolerance and universal acceptance. We believe not only in universal toleration, but we accept all religions as true."*

The spirituality of each religion is vested in the sacred books and physical spaces where people get together to pray. Religion is a very powerful tool in the hands of the powerful people and they use it to break and make communal ties. India has had more years of religious peace than the instances of communal tensions.

Major religions practised in India are–

- Hinduism
- Buddhism
- Jainism
- Islam
- Christianity
- Sikhism
- Zoroastrianism
- Judaism

HINDUISM

Hinduism is one of the biggest religions in this country but has a variety of cults and sects within its purview. Hinduism is a word that is drawn from '**Hindu**', which was meant as a term to connote people who lived in the **geographical area around the river Indus**. At the most basic level, Hinduism borrows its basic principles from pre-Vedic and Vedic religious philosophies.

According to Hindu traditions, *kama* (pleasure) and *artha* are goals to strive for but after achieving these, one has to look towards attaining *Dharma* (righteousness).

In the Upanishads, it is specified that there are four stages in life: ***Brahmachari*** (celibate students) who then graduates into ***grihasta*** (a householder). After an age he becomes a ***vanaprastha*** (a hermit), the last stage in life is of a ***sanyasi*** (an ascetic). Once a person becomes an ascetic, the next phase is to strive for the achievement of moksha or salvation.

Four Sects under Hinduism

Vaishnavism: Followers consider Vishnu as the Supreme Lord. The tradition has traceable roots to the 1st millennium BC, as Bhagavatism, also called Krishnaism. The Vaishnava tradition has many sampradayas or sub-schools.

Shaivism: It considers Shiva as the Supreme Lord. Shaivism traces its origin before Vaishnaism in 2nd millennium BC in the form of the Vedic deity Rudra.

Shaktism: It considers feminine and the Devi or goddess as supreme. It is known for its various sub-traditions of Tantra.

Smartism: It is based on the teachings of Puranas. They believe in domestic worship of five shrines with five deities, all treated as equals: *Shiva, Shakti, Ganesh, Vishnu and Surya*. Smartism accepts two concepts of Brahman, namely Saguna Brahman - the Brahman with attributes, and Nirguna Brahman - the Brahman without attributes.

Under these four major traditions, there are various sub-sects or **Sampradayas**. These sects are teaching traditions with autonomous practices and monastic centers, with a guru lineage, and with ideas developed and transmitted by each successive generation of followers. Let us discuss the prominent sects under Vaishnavism and Shaivism in detail:

Promient Sects under Vaishnavism

- **Varkari Panth or Varkari Sampradaya:** The followers in this community are devotees of Lord **Vishnu**, in his manifestation as **Vithoba** and the worship is centered on Vithoba's temple at

Pandharpur in **Maharashtra**. The sect strictly avoids alcohol and tobacco. Their annual pilgrimage **Vari** undertakes interesting events. In the Vari, the Varkaris carry the padukas of the saints in palkis from Samadhi to Pandharpur. Events **Ringan** and **Dhava** are held during pilgrimage. Under Ringan, a sacred horse runs through the rows of pilgrims, who try catching the dust particles kicked off and smear their head with the same. Prominent figures under this sect include Jnaneshwar (1275-1296), Namdev (1270-1350), Eknath (1533-1599) and Tukaram (1598-1650).

- **Ramanandi Sampradaya:** They adhere to the teachings of the Advaita scholar **Ramananda**. This is the **largest monastic group** within Hinduism, and these Vaishnava monks are known as *Ramanandis*, *Vairagis* or *Bairagis*. They **worship Rama**, one of the ten incarnations of Vishnu. These ascetics perform meditation and follow strict ascetic practices, but they also believe that the grace of god is required to achieve liberation. They are mainly settled around Gangetic plains. Its two sub-groups are Tyagi and Naga.
- **Brahma Sampradaya:** It is associated with Lord Vishnu, the Para-Brahma or Universal Creator (not to be confused with the Brahma deity). The founder was **Madhvacharya**. Gaudiya Vaishnavism promoted by **Chaitanya Mahaprabhu** is associated with Brahma Sampradaya. **ISKCON** belongs to this sampradaya.
- **Pushti Marg Sampradaya:** It is a Vaishnav sect founded by **Vallabhacharya** around 1500 AD. Their philosophy is that the ultimate truth is one and only one Brahm. The devotion is based on pure love for Lord Krishna. All followers are expected to do Seva to their personal idol of **Krishna**.
- **Nimbarka Sampradaya**: Also known as the **Hamsa Sampradaya** and **Kumara Sampradaya**, the followers worship Radha and Krishna deities.

Prominent Sects under Shaivism

- **Nathpanthi:** Also known as Siddha Siddhanta, they adhere to the teachings of **Gorakhnath and Matsyendranath** and worship Adinath, a form of Shiva. They use the technique of **Hatha Yoga** to transform one's body into a state of awakened self's identity with absolute reality. The monks never stay in the same place for long and are floating group of wanderers. They wear loin cloths and *dhotis* and also cover themselves with ashes, tie up their hair in dreadlocks, and when they stop walking, they keep a sacred fire called dhuni.

- **Lingayatism:** Also known as *Veershaivism*, it is a distinct Shaivite tradition which believes in **monotheism** through worship centered on Lord Shiva in the form of linga. It **rejects the authority of the Vedas and the caste system**. The tradition was established in the 12th century AD by Basava (a Kannada poet).

- **Dashanami Sanyasis:** They are associated with the **Advaita Vedanta tradition** and are the disciples of Adi Shankaracharya. They are also called "Dash Nam Sanyasi" as they are further divided into 10 groups.

- **Aghoris:** They are the devotees of Shiva manifested as **Bhairava** and are monists who seek salvation from the cycle of reincarnation through **sadhana** in cremation grounds and removal of bonds from their life which are sensual pleasure, anger, greed, obsession, fear and hatred. They indulge in extreme, tamasic ritual practices.

- **Siddhars or Siddhas:** Siddhars were saints, doctors, alchemists and mystics all in one from **Tamil Nadu**. They attain spiritual perfection through special secret **rasayanas** to perfect their bodies, in order to be able to sustain prolonged meditation along with a form of pranayama which considerably reduces the number of breaths they take. Siddhars were said to have special eight powers. Siddhars are also believed to be the founders of **Varmam** - a martial art for self-defence and a medical treatment at the same time.

OTHER HINDU TRADITIONS

Shrautism: This rare community includes **ultra-orthodox** Nambudiri Brahmins of Kerala. They follow the "Purva-Mimamsa" school of philosophy in contrast to Vedanta followed by other Brahmins. They place importance on the performance of Vedic Sacrifice (Yajna). The Nambudiri Brahmins are famous for their preservation of the ancient Somayaagam, Agnicayana rituals which have vanished in other parts of India.

In the medieval period, Hinduism went through **Bhakti movement** in North India where the saints translated the Sanskrit texts into vernacular languages and took the message of Bhakti or devotion to the Gods, to the masses.

In South India, the **Vaishnavite** movement was very strong and it reigned till the end of 13th century. These saints, called ***Alvars*****,** were the devotees of Vishnu and they sang songs which were collected and made into ***prabhandas***. Another powerful group in the South was the **Shaivites** or those who worshipped **Shiva**. The saints who followed this were called **'Nayanars'**.

In the modern period there was a need to change the highly ritualistic nature of Hinduism. Many problems like the domination of *Brahmans, Sati, Child marriage*, etc. had crept into Hinduism and the caste system led to large scale discrimination. After the coming of the British and western ideals of equality, several thinkers propelled to change the situation and they started movements to curve these social evils. Important ones being Brahma Samaj, Arya Samaj, etc.

Shramana Schools

The word Shramana means **one who performs the act of austerity and ascetic**. It refers to several Indian religious movements parallel to Vedic religion.

The various Shramana schools include:

1. Jainism *(discussed in Chapter 14)*
2. Buddhism *(discussed in Chapter 14)*
3. Ajivikas
4. Ajnanas
5. Charvakas *(discussed in Chapter 16)*

All five mentioned above belong to the **Nastika or Heterodox school** of philosophy.

Ajivikas

- The school was founded by **Makkhali Gosala** in **5th century BC**.
- The school revolves around the **Niyati (Fate) doctrine** of absolute determinism. It believes that there is **no free will** and whatever has happened, is happening or will happen is entirely pre-ordained or **pre-decided** and is based on cosmic principles. Hence there was **no use of Karma**.
- It is based on the **theory of atoms** and believes that everything is composed of atoms and the various qualities emerge from the aggregates of atoms which is predetermined.
- Ajivikas led a simple ascetic life, **without clothes** and any material possession.
- They **opposed Buddhism and Jainism** and were **atheists**.
- They did not believe in Karma doctrine unlike Jainism and Buddhism. They **consider Karma a fallacy**.
- They also **rejected the authority of Vedas** like Buddhism and Jainism.
- However, they **believed in the existence of soul (atman)** in every living being like Jainism. But they believed **existence of soul in material form** whereas Jainism propounds formless soul.
- **Bindusara (4th century BC)** was one of its followers.
- **Savathi (Sravasti)** in Uttar Pradesh is believed to be the centre of Ajivikas.
- **Ashoka's seventh pillar edicts** mention about Ajivikas.
- The texts of Ajivika sect is non-existing at present. This sect has also lost its glamour in the present era.

Ajnanas

- The ajnana sect believed in **radical skepticism**.
- The school believed that it is **impossible to attain knowledge** about nature. Even if it is possible, it is useless for attaining salvation.
- This school was a **major rival of Jainism and Buddhism**.
- They specialised in refutation and were considered ignorant.
- They believed that " **Ignorance is Best**".

ISLAM

Islam originated in the Arabian Peninsula in the **7th century AD** and spread over the world through a large empire. The word 'Islam' connotes **'submission' to God**. Those who submit to God and follow the preaching of Prophet Muhammad are called Muslims. Prophet Muhammad was the last in the long lines of messengers sent by God like Abraham, Moses, etc. Both the **Christians** and **Muslims** share **Abraham** as a **common ancestor**.

It is said that an angel revealed the message of God to Prophet Muhammad on the mountains. He recited these injunctions to his followers. Initially he faced many problems and had to leave his **home in Mecca** and **migrate to Madina**. After a successful coup, he managed to come back to Mecca. This travel back to Mecca is the **holy route** that became the **Hajj** (holy pilgrimage) and every Muslim has to undertake this pilgrimage **once** in his lifetime.

After his death, the sayings or day to day teachings of Prophet Muhammad were compiled by his followers and is called **Hadith**, which is the holy book of the Muslims. The holy book of **Quran** was compiled before prophet's death and it was verified twice by him before being transformed into book form after his death. This book and ***Sunnah*** forms the basis for Islamic laws or ***Sharia***. In India, there are four major schools of thought and law in Islam: **Hanafi**, **Shafei**, **Maliki** and **Hambali**.

The basic tenants of Islam are that there is only **one Allah** (manifestation of god) who sent his messenger to help the people on Earth and Prophet

Muhammad was the last Prophet.

They also believe in the **Day of Judgment** where the merits and bad deeds will be judged and one would be sent to the hell or heaven accordingly. The Muslims should offer **namaz** or prayer five times a day. The prayers on Friday are supposed to be in the community mosque and it is called the **Juma Namaz**. It is necessary for the Muslims to keep fast from sunrise to sunset during the month of **Ramzan**, which ends with **Eid** celebrations on the first day of next month. According to Prophet, one has to give a portion of their earnings to the needy and the poor and is called **Zakat** or charity.

Although there are various sects in Islam, two major sub-divisions are: **Shia** (those who were partisans of Ali) and **Sunni** (those who follow the *Sunnah).* The difference between the two is based on who should be the **successor** to Prophet Muhammad. The Sunnis believed that it should be from those close to the Prophet and who were his initial followers like **Abu Bakr**. On the contrary the Shia's claimed that Prophet's successor should be from his own blood and supported the claim of **Ali, his son-in law**.

Although the **majority** of Muslims in India are **Sunni**, the presence of Shia's is made known on Muharram when they reenact the gruesome death of Imam Hussain (the younger son of Ali). There were some moments in history when the religion went through changes and movements, which affected the shape of Islam in the Indian sub-continent. Some of the major movements are:

Movement	**Founder**	**Reasons**
Faraizi Movement (early 19th century)	**Haji Shariatullah** began the movement. Prominent leaders were Naya Miyan and Dudu Miyan	He called for the coming back of pure Islam and urged Muslims to perform the obligatory duties of Islam called **Faraiz**. It propounded to give up un-islamic practices and act upon their duties as Muslims. It also protected rights of tenants.
Ahmadiyya Movement	**Mirza Ghulam**	It started in Punjab to create a community of people who would uphold

(late 19th century)	**Ahmad** who called himself a Mahdi (guide)	true Islamic values.
Tariqah-i-Muhammadiya Movement (19th century)	Sayyid Ahmad Barelwi	It was essentially an **armed movement** against British to establish a proper Islamic state.
Aligarh Movement (late 19th century)	Sir Syed Ahmad Khan	He propagated **modern education** for the Muslims, which would allow them to work with the British, and in turn the Muslims will also prosper.

CHRISTIANITY

The largest religion of the world, Christianity has a lot of followers in India. It was founded by Jesus Christ in **Jerusalem** and after his prosecution and resurrection after three days, it started to get more and more followers. After some time, it became the State religion of the Roman Empire and started spreading rapidly. The basis of the **Roman Catholic Christianity** became **Vatican City**. After some time, there were several reform movements in Christianity and sects like **Protestants**, **Methodists**, etc. became widespread.

The basic philosophy of Christianity is the existence of **one God** who created the Universe. God sends messengers or **messiah(s)** when necessary, to help his creation. Jesus was a messenger who wanted to help people to find God and become their ‘saviour’. They also believe that after Jesus left earth, God’s presence was retained on Earth in the form of the Holy ghost or **Holy spirit**. In fact, Christians worship the **Holy Trinity**: the father (God), the son (Jesus) and the Holy ghost.

The sacred text of the Christians is **Bible**. It contains portions of the **Old Testament** of the Jews and a collection of new writings defined by the Roman Catholic Church headed by a Pope. This collection was called the **New Testament** and together **both** made the **Bible**. They celebrate the birth of Christ on Christmas and urge people to congregate in the holy place to pray, called Church. One of their main practices is **Baptism** where a child or any individual **enters the church's service**. Another practice is called **Eucharist** or breaking bread and wine with God which signifies unity with the being.

There were **two stages** of the spread of Christianity in India: the first was in the **medieval period** and the second was during the **18th century Missionary work** under the aegis of the British. Some historians argue that one of Jesus's apostle, **St. Thomas**, reached India in 52 AD and worked in Kerala and Tamil Nadu. This led to a lot of conversion from all the classes. It is believed that he was buried in Mylapore at the Cathedral of St. Thomas in Chennai. The **Portuguese** also brought Christian missionaries with them who took permission from the Emperor Akbar and subsequently Jahangir to preach their teachings. The second phase of that of the missionaries began in the 18th century when they reached Bengal and affected the religious atmosphere by converting people. The missionaries started concentrating in bringing modern (English) education to those who converted and gave them medical assistance. Even today institutions like the Young Men's Christian Association **(YMCA)** and **YWCA** (for women) take the message of Christ to smaller tribal parts of India where they convert locals and provide them with education and medicines. There are several smaller denominations like the Syrian Christians of Kerala, Protestant groups, etc. which are active and flourishing.

SIKHISM

The history of Sikhism commences with the life, times and teachings of Guru Nanak (1469–1539). He was a **non-conformist** with a different vision. He gave an organised fight to the Hindu religion. He not only critiqued the existing life of the people of Punjab but also gave an alternative way of socio-religious organisation to his followers. He regulated the community life of his followers by bringing in congregational worship in a *dharamsala* and dining together to bring people together.

Guru Nanak did not merely denounce or condemn the existing **social order** but he gave an alternative to it. For him, the **supreme purpose** of human existence was **salvation** which can be attained by getting relieved from the endless cycles of birth and rebirth. This salvation was a prerogative of all humankind irrespective of birth, creed, caste and sex. This salvation could not be achieved by worshipping idols or the book as mediated by the pandits and the maulavis. Nor could it be achieved through renunciation of one's worldly possessions and of one's home. It would be achieved by **right belief**, **right worship** and **right conduct** which are all taught by the guru. He developed new forms of worship like community kitchen *(langar).*

Nanak's religion is a very practical one, he does **not** ask for ascetism, leaving the household and comfort as a means to achieve salvation. On the contrary, he asks his followers to live like an ideal man who runs his household on the basis of his own labour, attends the *sangat* (community gatherings) and *kirtan* (community singing of songs for praising god) at the *gurudwara* or *dharamsala* which became the basic places of worship.

One of his main couplets is *'they who eat the fruit of their labour, Nanak, recognise the right way.'* The follower is supposed to be closer to God without disrupting his livelihood. This seemed to be one of the major attractions to the **khattari traders** and the merchant class who were one of the major followers in the initial phase.

Initially the Mughal-Sikh relations were very cordial, but the execution of **Guru Arjan Dev** on Jahangir's orders became a cause of dispute. Some scholars like Khushwant Singh looked at this incident as the 'First Martyrdom of the Sikhs'. Guru Hargobind (1595-1644) set a trend of militancy and organised an army of his own at Ramdaspur for resistance. The Guru transformed the Sikh CULT into Sikh CORPS in which the adherents would act as the 'saint soldiers' or 'soldier saints' who would attain heaven.

Guru Hargobind was the first one to gird the two swords as the symbol for Sikhs, which symbolised the spiritual *(piri)* and temporal *(miri)* authority and represented the combination of the *Bhakti* and *Shakti*. He constructed the **Akal Takht** and Lohagarh Fort as symbols of his temporal authority, to conduct daily business and defence.

The next two Gurus, **Guru Har Rai** and **Guru Har Krishan** were in constant conflict and were eventually detained by Aurangzeb**.** **Guru Tegh Bahadur** was also one of those in line for establishing the sovereign authority of the Sikhs in the dominions. He was also in conflict with the Mughal emperor **Aurangzeb** and was put to death in 1675 in Delhi.

The last physical guru was **Guru Gobind Singh** after whose death, the system of **'personal guruship'** came to an end and the authority of the Gurus was transferred to **Guru Granth** and Guru Panth. This was done because in skirmishes against the Mughals and the hill chiefs, Guru Gobind Singh lost his four sons and the line finished after him. Just before his death, he transferred the authority to take decisions for the Sikhs to the **Guru Granth Sahib/Adi Granth** which was the *bani* of the Sikh saints and hence, had their moral backing. Guru Gobind Singh also founded the Sikh warrior community **KHALSA** who were markedly different from the non-Khalsa Sikhs who came to be called Sahajdhari Sikhs, they constituted the Nanak-Panthis, the Bhallas and the Udasis. These were the groups who followed the authority of either the words of Nanak or were followers of the alternative authority holders in the Sikh religion apart from the guru tradition. The *panjpyare* (five beloved ones) who were the first five initiates were then asked to initiate Khalsa in 1699.

The baptised Sikhs were called **'Singh'** and the women were called **'Kaur'**. By adopting the uniform for similar external appearance, they got another level of uniformity. The Khalsa Sikhs were not allowed to cut their hair and they possessed the **five k's** (*kachcha, kesh, kangha, kirpan, kara*). This kind of differentiation at a very physical level gave uniformity to the movement and made them different than their own co-religionists.

ZOROASTRIANISM

This religion has its origin in Persia by the prophet **Zarathushtra** around **7th century BC**. They are a monotheistic religion who believe in **one eternal god** whose name is **Ahura Mazda** who is the epitome of just behaviour and goodness. There is a spirit of evil and bad behaviour called **Angra Mainyu**. These two keep fighting with each other and this is an eternal struggle and one day good will win over evil and that will be the last day.

The first contact of the Zoroastrians with **India** was probably between 8th–10th century AD when they fleed from Iran because of the Islamic invasions. They are commonly known as **Parsis** and **Iranis** and are presently amongst the smallest (and rapidly shrinking) communities in India. They live mostly in Mumbai, Goa and Ahmedabad. In India, **Iranis** are comparatively a smaller zoroastrian community as compared to **Parsis** and are the recent arrivals in comparisons to Parsis.

Their sacred text called ***Zend Avesta*** is written in Old Avestan and consists of 17 sacred songs **(gathas)** and the ***Athuna Vairyo*** (sacred chant), which was supposedly written by Zarathustra himself. The translations of these texts and compiled glossaries are called ***Zend***. This collection is divided into **five parts**:

- *Yasna*: Worship with ceremony and offerings
- *Vendidad:* Laws against the demons or evil spirits
- *Yashts:* to worship through praise
- *Khordeh Avesta:* Book on common prayers
- *Gathas:* These are part of **yasna texts** and are further divided into five parts called the *Ahunavaiti*, *Ushtavaiti*, *Spenta-Mainyu*, *Vohu-Khshathra and Vahishto-Ishti.*

They **worship fire** and also consider *fire* and *earth* to be sacred elements. They believe that dead matter is a corrupting element to everything and hence, they place the **dead bodies in the open** to be eaten by the vultures. These open spaces are called **'*Dakhma*'** or Towers of Silence and the vultures that eat them are called '**Dakhma Nashini'**. The only space known in India where they are left are the **'Towers of Silence'** in Mumbai. Now-a-days, people have even started burying their dead due to Indian vulture crisis which has led to slower decomposition of bodies.

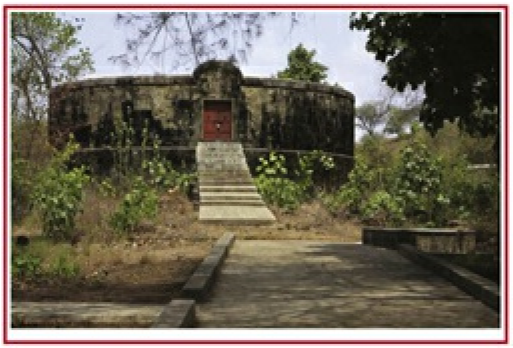


Fig. 13.1: *Tower of Silence Mumbai*

Their **fire temples** called ***Atash Bahram*** are rare and only **eight** known temples exist in the entire country (details given in Chapter 1).

There are **three major calendar** forms among the Parsis:

Shahenshahi (majority)	Calculate their calendar from the Last Sassanian king, Yazdegerd III.
Qadimi	Claim to have the oldest calendar
Fasli	Claimed to be most accurate religious calendar and the most recent one.

Qissa-i Sanjan

It is an account of the migration of Zoroastrians (Parsis) and their settlement in the Indian Sub-continent. Its first chapter ends with establishment of fire temple at Sanjan (Gujarat).

JUDAISM

It is one of the oldest religions and yet it has been prosecuted the most. The followers of Judaism are called **Jews** and several empires had targeted them. The worst case was by **Hitler** who systematically killed and tortured several millions of **Jews** in Germany. This is also a monotheistic religion that believes in **one God**. Their religion **predates** Christianity and Islam, in fact, these two religions have borrowed a lot from Judaic philosophies.

The Jews believe in **Yahweh** or the one true God who was instituted by **Abraham**.

Their religious book is called the **Torah**, which is also the first five books of the larger text **Tanakh**. Apart from these, another set of compilations of legal and ethical writings and a brief history of Jewish history is called the **Talmud**. They have separate prayer halls and **Synagogues** (place for worship). They follow religious services called the ***Eliyahu-hanavi*** or the thanksgiving to Elijah the Prophet.

Abraham was the ancestor of all Jews and propounded that those who followed the injunctions of God would be blessed. His son **Isaac** and grandson **Jacob** (also called Israel) were also blessed by God. God sent **Moses** to the Earth and gave him the **Ten Commandments** or the ***Sefer Torah*** at the Mt. Sinai, which clarified how **Israelis** (it is a term used for

Jews who were the children of Jacob or Israel) should live. Jacob had 12 sons who became the ancestors of the 12 tribes referred to as **'Tribes of Israel'**.

During the prayers, all male Jews have to wear a ***tsisith*** or the prayer shawl. The Jews also believe in the **day of judgment** when the Messiah would come to take the pious to the heaven and the evil would be relegated to hell.

The first Jewish settlers came to the Western coast of India and although they are numerically small, there are five major Jewish communities in India

1. The Malayalam-speaking **Cochin Jews**
2. The Marathi-speaking **Bene Israel**
3. **Baghdadi Jews** who came from West Asia as traders and settled mainly around Surat. They can be found at present mainly in Mumbai and Kolkata.
4. The fourth group is the **Bnei Menashe**. They have created genealogies to the Menashe or the Menasseh Tribe, which was one of the 10 lost tribes of the Jews. They live on the border of India and Myanmar in **Manipur and Mizoram** and they claim that they were enslaved and sold to the Assyrians and managed to escape to China from where they came and settled on the border of India. They call themselves the **'Children of Menasseh'**. These Bnei Menashe comprise **Mizo, Kuki and Chin tribes** there.
5. The last amongst them is of the **Bene Ephraim** which is a small group of Telugu-speaking Jews who converted to Judaism in the 1990s.

The **largest** Jewish Community in India are the **Bene Israels**.

PROMINENT SYNAGOGUES IN INDIA

Name	**Located at**	**Affiliated to**
Magen David Synagogue	Kolkata	Baghdadi Jews
Paradesi Synagogue	Cochin	Cochin Jews
Ohel David Synagogue *(Largest in India and also called Lal Deval)*	Pune	Baghdadi Jews

Knesset Eliyahoo Orthodox Synagogue	Mumbai	Baghdadi Jews
Nariman House	Mumbai	It was one of the targets of 2008 Mumbai attack.

OTHER PROMINENT RELIGIONS IN INDIA

- **Sanamahism** – It is a religion followed mainly by the **Meitei people** who generally belong to **Manipur**. Sanamahism involves **shaman type worship** of the ancestors, the all mighty god, the sky, the elements and the forest. Under Sanamahism, people pray various deities and each deity is ascribed to a different aspect. The sacred text of Sanamahism is **Puya**. Associated festival is **Lai Haraoba,** representing worship of traditional deities and ancestors. Sanamahi is a **household deity** and is generally kept at the **South-western corner** of the house. This religion is not considered a part of Hinduism.
- **Ayyavazhi** – It is considered to be a **part of Hindu religion** and followed in **South India** (especially Tamil Nadu and Kerala). The religion is centered on the life and preachings of **Ayya Vaikundar** and the related holy texts are **Akilathirattu Ammanai** and **Arul Nool.** Ayya Vaikunda Avataram (i.e. the day of Vaikundar's incarnation) is declared a **State holiday** in Tamil Nadu and Kerala. At the worship centres, instead of placing a deity at sanctum sanctorum, a compiled structure of flame shaped copper, a saffron cloth and separate garlands made of rudraksha and flowers are placed to signify a formless god and it is called **Elunetru.**
- **Sarnaism:** It is an indigenous religion of the **tribal community** (Munda, Ho, Bhumij, Santal, Baiga and Khuruk) of *Jharkhand, Odisha, West Bengal, Bihar, Madhya Pradesh, Maharashtra and Chhattisgarh*. The religion is centered on the **worship of nature** represented by trees (Sal Tree). Sarna temples are called **Jaher Than**. This religion is also known as Adi Dharam.

Lotus Temple, Delhi

- **Bahai Faith:** The initial growth of this religion can be traced from **Persia** in **19th century**. Its founder **Bahaullah** announced that God has sent him as the prophet. As per the Bahai faith, God is considered single and all-powerful. The religion emphasises on the goal of a unified world order to ensure prosperity of all nations, races, creeds, and classes. It revolves around three central principles : **the unity of God, the unity of religion**, and **the unity of humanity. Lotus Temple of Delhi** belongs to the Bahai faith of worship. A year under Bahai Calendar consists of 19 months (each having 19 days). Bahai is being considered as one of the fastest growing religion in the world.

Previous Years' Questions of Preliminary Examination

2016

1. With reference to the cultural history of medieval India, consider the following statements:

   (i) Siddhas (Sittars) of Tamil region were monotheistic and condemned idolatry.

   (ii) Lingayats of Kannada region questioned the theory of rebirth and rejected the caste hierarchy.

   Which of the statements given above is/are correct?

   (a) (i) only

   (b) (ii) only

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

2011

2. The ‘Dharma’ and ‘Rita’ depict a central idea of ancient Vedic Civilisation of India. In this context, consider the following statements

   (i) ‘Dharma’ was a conception of obligations and of the discharge of one’s duties to oneself and to others.

   (ii) ‘Rita’ was the fundamental moral law governing the functioning of the Universe and all it contained.

   Which of the statements given above is/are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

Answers

1. (c)
2. (c)

Practice Questions for Preliminary Examination

1. Consider the following statements about Hinduism:

   (i) In Vedic age, the religious sacrifices and offerings were done in open air.

   (ii) Vanaprastha is the last stage in the life of a man as per Upanishads.

   Which of the above is/are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

2. Consider the following stages of life:

(i) Grihasta
(ii) Brahmachari
(iii) Vanaprastha
(iv) Sanyasi

Which is the order in which they occur in the life of a man?

(a) (i)-(ii)-(iii)-(iv)
(b) (ii)-(i)-(iii)-(iv)
(c) (ii)-(i)-(iv)-(iii)
(d) (iii)-(ii)-(i)-(iv)

3. Consider the following statements:

(i) Shaivites in North India are called Nayanars.
(ii) Vaishnavites in South India are called Alvars.

Which of the above is/are correct?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

4. Which of the following is not among the 24 tirthankaras in Jainism?

(a) Abhinandana
(b) Shanti
(c) Ananda
(d) Parshva

5. Consider the following statements about Jainism–

(i) Digambaras believed that even women can become Tirthankara.
(ii) Svetambara monks used a brush to remove insects from their path.

Which of the above is/are correct?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

6. Which of the following is not among the three major treatise of Buddhism?

   (a) Vinaya Pitaka

   (b) Sutta Pitaka

   (c) Tri Pitaka

   (d) Abhidhamma Pitaka

7. Consider the following principles:

   (i) Ahimsa

   (ii) Satya

   (iii) Asteya

   (iv) Aparigraha

   (v) Brahmacharya

   Which of the above are followed under Jainism?

   (a) (i), (ii) and (iii)

   (b) (i) and (ii)

   (c) (i), (iii) and (iv)

   (d) (i), (ii), (iii), (iv) and (v)

8. Consider the following statements about Budddhism–

   (i) Hinayana sect believed in idol worship of Buddha.

   (ii) Mahayana sect followed the Bhodhisattva concept of salvation.

   Which of the above is/are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

9. The concept of fire temples is related to –

   (a) Hinduism

   (b) Zoroastrianism

(c) Judaism

(d) Jainism

Answers

1. (a)
2. (b)
3. (b)
4. (c)
5. (b)
6. (c)
7. (d)
8. (b)
9. (b)

Previous Years' Questions of Main Examination

2012

1. Comment on the significance of fire in Zoroastrianism.

2007

2. Write about Lingayats.

Practice Questions for Main Examination

1. Discuss the four stages of a human life as indicated in Upanishads.

14

BUDDHISM AND JAINISM

BUDDHISM

It is one of the major religions of the world that originated from the Indian sub-continent and has now spread to large parts of South-east Asia. The origin of Buddhism is attached to the story of **Siddhartha** who came to be known as **Buddha**. The traditions, beliefs and practices in Buddhism are attributed to Buddha. It is the **world's fourth largest religion** after Christianity, Islam and Hinduism. Around **7 percent** of the world's population embraces Buddhism. Buddhists make up **0.7 percent** of India's population, or 8.4 million individuals, with majority being in **Maharashtra**.

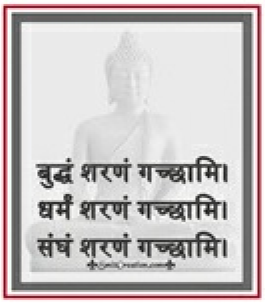

बुद्धं शरणं गच्छामि।
धर्मं शरणं गच्छामि।
संघं शरणं गच्छामि।

Fig. 14.1

Basics about Buddha

Gautam Buddha was born at **Lumbini** (in present Nepal) in **563 BC** as Siddhartha Gautam, to **mother Queen Maya and father King Suddhodana** of the **Sakyan** kingdom under **Kshatriya Clan**. He was born on the auspicious day of **Vaishakhi Purnima**. He was **married to Princess Yashodhara** and had a son named **Rahul**.

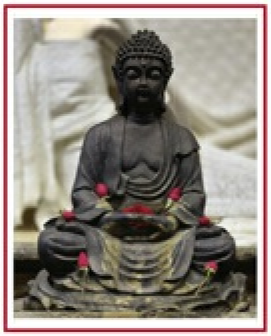


Fig. 14.2: *Buddha*

At the age of **29**, he left his house riding on his **horse Kanthaka** and along with the **charioteer Channa**, to find the truth of life and he wandered as an ascetic for next six years of his life. Then, he went to Gaya (Bihar) and sat under a **pipal tree**. There he thought about everything and freed himself from all attachments and discovered the truth, the secret of happiness. **At the age of 35** on the same day of his birth, he attained **enlightenment (Nirvana) under that pipal tree** and became Buddha, the Enlightened One.

After attaining Nirvana in Bodh Gaya, he gave his **first sermon** to his five companions at the **Deer Park in Sarnath** near Varanasi. This event was called **Dharma-chakra-pravartana** (Turning the Wheel of Law).

First five disciples/companions of Buddha (at Sarnath)

1. *Kaudinya*
2. *Bhadrika*
3. *Vashpa*
4. *Mahanaman*
5. *Ashvajit*

The **three Jewels (triratna)** embraced under Buddhism are :

Buddha	**Dhamma**	**Sangha**
The Enlightened One	*Teachings of Buddha (doctrine)*	*The Monastic Order*

Out of the three jewels or triratnas, the concept of **Sangha (the Order)** was initiated by Buddha at the time of giving first sermon at Sarnath. These five companions along with Buddha became a Sangha (a group).

Buddha attained ***Mahaparinirvana*** at **Kushinagar** (Malla Mahajanapada) in Uttar Pradesh at the age of 80 in probably **483 BC**. He is said to be contemporary for major part of his life to King **Bimbisara** and for last few years to **Ajatashatru** of Haryanka Dynasty.

Buddha is known in various Buddhist texts also as **Tathagata and Sakyamuni**. The predecessor of Buddha under Buddhism was **Kassapa Buddha** and his successor will be **Maitreya** (Future Buddha).

EARLY BUDDHIST SCHOOLS

After passing of Buddha, the original Sangha is believed to have split into the two early schools in between 383 and 250 BC:

1. **Sthavira Nikaya** (sub-sects included Mahisasaka, Sarvastivada, Sankrantika, Sautrantika, Dharmaguptaka, Vatsiputriya, Dharmottariya, Bhadrayaniya, Sannagarika and Sammitiya)
2. **Mahasamghika** (sub-sects included Gokulika, Prajnaptivada, Bahusrutiya, Ekavyaharikas, Caitika)

Other sub-sects not identified under above two schools were Hemavatika, Rajagiriya, Siddhatthaka, Pubbaseliya, Aparaseliya, and Apararajagirika.

Later Buddhist schools included Theravada, Mahayana, Vajrayana, etc.

Concepts and Philosophy under Buddhism

The basic tenets of Buddhism are explained through the **four major Noble truths**. They are:

1. The truth of suffering (Dukkha)
2. The truth of the origin of suffering (Samudaya)
3. The truth of the cessation of suffering (Nirodha)
4. The truth of the path to the cessation of suffering (Marga)

That is, Life is full of suffering *(dukkha).* All aspects of life contain the seeds of sorrow. Sorrow is caused by desires. This keeps a person caught in *samsara*, the endless cycle of repeated rebirth, *dukkha* and dying again. If one gets rid of desires and needs, then one can be free and at peace. This can be attained through following the '**Noble Eightfold Path**'. They include:

1. Kind, truthful and *Right speech*
2. Honest, peaceful and *Right action*

3. To find the *right livelihood* which does not harm any being
4. *Right effort* and cultivating self-control
5. *Right mindfulness*
6. *Right meditation* and concentrating on the meaning of life
7. The worth of the sincere and intelligent man is through *right thoughts*
8. Avoid superstition and cultivate *right understanding*

According to Buddha, **the Middle Path (Madhyam Marg) or Middle Way** describes the character of the Noble Eightfold Path that leads to liberation.

Buddhism **rejects the authenticity of Vedas**. It also ***rejects* the concept of existence of Soul (atman) unlike Jainism**.

Once Buddha attained Mahaparinirvana at Kushinagar in 483 BC, there was a need to compile his teachings, and hence four Buddhist Councils were held in a span of next 500 years to collate this material into ***Pitakas***. The result was writing of three major pitakas- ***Vinaya, Sutta*** and ***Abhidhamma***, that when combined were called ***Tripitaka***. All of these have been written in **Pali Language**.

Four Buddhist Councils

Buddhist Council	**Place and Year**	**Patronage by and Chairman of the Council**	**Details**
First Buddhist Council	At Rajgir **(around 483 BC)** It was held at the Saptaparni cave immediately after the death of the Buddha.	Under the patronage of **King Ajatashatru.** Chairman – **Mahakasyapa**	Upali recited Vinaya Pitaka, which contains the rules of the Buddhist order; Anand, the other disciple of Buddha, recited Sutta Pitaka, containing the great collection of Buddha's sermons on matters of doctrine and ethical beliefs.
Second Buddhist	At Vaishali (**383 BC**)	Under the patronage of	Mainly due to the 10 disputed points under the Vinay

Council	Was held approximately 100 years after the death of the Buddha.	**King Kalasoka.** Chairman – **Sabakami**	Pitaka.
Third Buddhist Council	At Patliputra **(250 BC)**	Under the patronage of **King Ashoka.** Chairman – **Moggaliputta-Tissa**	Compilation of Abhidhamma Pitaka took place.
Fourth Buddhist Council	At Kundalvana, Kashmir **(72 AD)**	Under the patronage of **King Kanishka** Chairman - **Vasumitra**	Resulted in the division of Buddhism into Hinayana and Mahayana. Asvaghosha (the deputy of Vasumitra) participated in this council and all the deliberations were made in Sanskrit. One more fourth Buddhist Council was held at Sri Lanka.

It is recorded that in the fourth council in King Kanishka's reign, there was a split in Buddhism and two sects were born: **Hinayana** and **Mahayana** Buddhism. In the later periods, it can be found that Hinayana school declined and two more new schools under Buddhism were born. Thus, the four major schools developed so far under Buddhism are:

1. **Hinayana Buddhism**
2. **Mahayana Buddhism**
3. **Theravada Buddhism**
4. **Vajrayana Buddhism**

Practices of Buddhism include taking refuge in the Buddha, the Dhamma and the Sangha, study of scriptures, observance of moral precepts, renunciation of craving and attachment, the practice of meditation, the cultivation of wisdom, loving-kindness and compassion, the **Mahayana practice of bodhicitta** and the **Vajrayana practices of generation stage and completion stage**.

In Theravada, the ultimate goal is the **cessation of the *kleshas*** and attainment of the sublime state of Nirvana, achieved by practicing the Noble Eightfold Path, thus escaping what is seen as a cycle of suffering and rebirth.

Rather than Nirvana, Mahayana sect instead aspires for Buddhahood via the bodhisattva path, a state wherein one remains in the cycle of rebirth to help other beings to reach awakening.

The four schools or sects are discussed below in detail:

Hinayana Buddhism

- It means the **lesser vehicle**.
- The school includes the followers of the **original preaching** of the Buddha. It is more of an **orthodox school**.
- They **did not believe in idol or image worship** of Buddha.
- They believe in individual salvation and try to attain ***individual salvation*** through self discipline and meditation. Ultimate aim of Hinayana is **nirvana**.
- One of the sub-sects of Hinayana is **Sthaviravada or Theravada**.
- The Hinayana scholars used **Pali Language** to interact with the masses.
- **Emperor Ashoka** patronised **Hinayana sect** as Mahayana school came into being much later.
- Hinayana school in its original form is almost non-existent in the present age.

Mahayana Buddhism

- It means the **greater vehicle**.
- The school is more liberal and believes in the heavenliness of Buddha and **Bodhisattvas** embodying Buddha Nature. The ultimate goal under

Mahayana is “spiritual upliftment”.

- The Mahayana followers **believe in idol or image worship** of Buddha.
- The concept of **Bodhisattva** is the result of Mahayana Buddhism.
- Mahayana is also called “**Bodhisattvayana**”, or the “**Bodhisattva Vehicle**.
- That is to say, the followers believe in Bodhisattva concept of salvation of all conscious individual.
- In other words, they believe in *universal liberation from suffering of all beings.*
- A bodhisattva seeks complete enlightenment for the benefit of all beings. A bodhisattva who has accomplished this goal is called a **Samyaksainbuddha**.
- Prominent Mahayana texts include **Lotus Sutra, Mahavamsa**, etc.
- As per Lotus Sutra, Mahayana school believes in **six perfections (or paramitas)** to be followed by an individual:

    i. *Dana (generosity)*
    ii. *Sila (virtue, morality, discipline and proper conduct)*
    iii. *Ksanti (patience, tolerance, acceptance)*
    iv. *Virya (energy, diligence, vigor, effort)*
    v. *Dhyana (one-pointed concentration)*
    vi. *Prajna (wisdom and insight)*

- As per scholars, one of the sub-sects of Mahayana being developed in the later periods was **Vajrayana**.
- The Mahayana scholars predominantly used **Sanskrit** as a language.
- **Emperor Kanishka** of Kushana dynasty is said to be the **founder** of Mahayana sect of Buddhism in 1st century AD.

- Presently, majority of the Buddhist followers in the world belong to Mahayana sect. (around **53.2 percent** as per 2010 report)
- Other countries following it includes Nepal, Bangladesh, Japan, Vietnam, Indonesia, Malaysia, Singapore, Mongolia, China, Bhutan, Tibet, etc.

MADHYAMAKA SCHOOL

It is a school **under Mahayana Buddhism**. *'The school is based on* **Sunyata Doctrine** *and was found by a very prominent Buddhist philosopher* **Nagarjuna** *in 2nd-3rd century AD. The central idea of Sunyata Doctrine under Mahayana Buddhism lies in the fact that all things or phenomena (dharmas) are empty (sunya) of nature, substance or the essence (svabhava).* ***Chandrakirti*** *was a great scholar of this school.*

BODHISATTVA IN BUDDHISM

Bodhisattva is the one who has generated **Bodhicitta** (a spontaneous wish and a compassionate mind) to attain **Buddhahood** for the benefit of all sentient beings. It believes in **Universal liberation** and is a concept under **Mahayana Buddhism**.

Buddha in his previous births was thought to be Bodhisattva as contemplated in Jataka tales and the stories depict the various attempts of the bodhisattva to embrace qualities like self-sacrifice and morality.

Under Theravada Buddhism, a person whose aim is to become fully enlightened is still subject to birth, illness, death, sorrow, defilement, and delusion.

On the path to become a Buddha, a bodhisattva proceeds through **10 grounds or *bhumis*** namely *Great Joy, Stainless, luminous, radiant, very difficult to train, obviously transcendent, gone afar, immovable, Good discriminating wisdom, and Cloud of Dharma.*

By passing these 10 bhumis, he becomes an enlightened one.

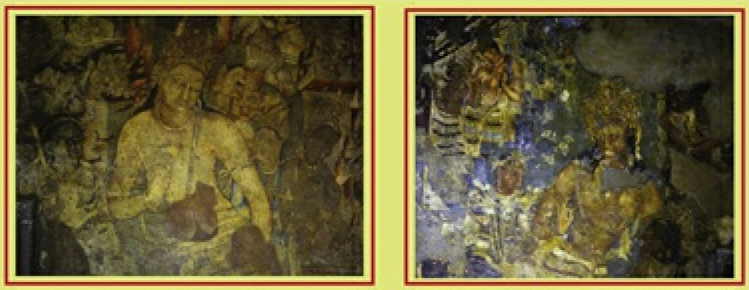
Prominent Boddhisattvas under Buddhism include:

1. **Avalokitesvara:** One of the three protective deities around Buddha. He is described as **holding Lotus Flower** and is also known as

Padmapani. His painting can be found at **Ajanta Caves** and is the most acknowledged among all the Bodhisattvas. The **bodhisattva of compassion**, the listener of the world's cries who uses skillful means to come to their aid. He appears unofficially in Theravada Buddhism in Cambodia under the name **Lokesvara**. He is depicted as a female also and is said to incarnate as His Holiness The Dalai Lama.

2. **Vajrapani:** One of three protective deities around Buddha and is also depicted in Ajanta Caves. Vajrapani is contemplated to manifest all the **powers** of Buddha as well as the power of all five tathagatas namely Vairocana, Akshobhya, Amitabha, Ratnasambhava and Amoghasiddhi.
3. **Manjusri:** One of three protective deities around Buddha and is also depicted in Ajanta Caves. He is associated with **the Wisdom** of Buddha and is a male Bodhisattva with a wielding sword in his hand.

To conclude, Avalokitesvara manifests Buddha's compassion, Vajrapani manifests Buddha's Power and Manjusri contemplates Buddha's wisdom.



Padmapani and Vajrapani at Ajanta

4. **Samantabhadra:** associated with practice and meditation. Together with the Buddha and Manjusri, he forms the ***Shakyamuni trinity*** in Buddhism.
5. **Ksitigarbha:** He is depicted a Buddhist monk and took vow not to achieve Buddhahood till the hell is completely emptied.
6. **Maitreya:** A **Future Buddha** who will appear on Earth in the future, achieve complete enlightenment, and teach the pure dharma. **Laughing Buddha** is said to be an incarnation of Maitreya.
7. **Akasagarbha:** associated with element of space.
8. **Tara:** associated with **Vajrayana Buddhism** and represents the virtues of success in work and achievements.

9. **Vasudhara:** associated with wealth, prosperity, and abundance. Popular in **Nepal**.
10. **Skanda:** Guardian of viharas and the Buddhist teachings.
11. **Sitatapatra:** She is contemplated as a protector against supernatural danger and is worshipped in both Mahayana and Vajrayana traditions.

DIPANKAR BUDDHA

Dipankara was one of the Buddhas of the past who ***reached enlightenment prior to Gautam Buddha****. As per Buddhism, Dipankara was a previous Buddha, Gautam being the most recent Buddha and Maitreya to be the future Buddha. He is respected under all three sub-sects of Buddhism – Mahayana, Vajrayana and even Theravada.*

Theravada Buddhism

- It refers to the school of **elder monks**.
- The school uses Buddha's teaching preserved in the **Pali Canon** (only existing complete Buddhist canon) as its doctrinal core.
- In Theravada, the ultimate goal is the **cessation of the *kleshas*** and the attainment of the sublime state of Nirvana, achieved by practicing the Noble Eightfold Path, thus escaping what is seen as a cycle of suffering and rebirth. ***Kleshas* include states of mind such as anxiety, fear, anger, jealousy, desire, depression, etc**.
- According to the Theravada tradition, **Samatha** and **Vipassana** form an integral part of the *Noble Eightfold Path* as described by the Buddha. Samatha deals with **calming the mind** and Vipassana means insight into the three marks of existence: **impermanence, suffering, and the realisation of non-self**.
- Theravada believes in the concept of **vibhajjavada** i.e., "teaching of analysis".
- ***Visuddhimagga (The Path of Purification)*** is the great treatise on Theravada Buddhist School, written by *Buddhaghosa* during 5th century AD in Sri Lanka.

- It discusses **seven stages of purification** *(satta-visuddhi)* to be followed under Theravada Buddhism to attain salvation.
- **Pali** is the sacred language of Theravada Buddhism.
- Theravada is contemplated to be a **successor of Hinayana school**.
- Around **35.8 percent** Buddhists in the world belong to Theravada school.
- Countries following it include Sri Lanka, Cambodia, Laos, Thailand, Myanmar, etc.

Vajrayana Buddhism (Tantric Buddhism)

- Scholars contemplate that Vajrayana school developed as a result of royal courts sponsoring both Buddhism and Shaivism, i.e., they say, it was **influenced by Hinduism**.
- The **main deity is Tara** (a lady)
- It involved combining Brahmanical (Veda based) rituals with Buddhist philosophies.
- Vajrayana is **based on Mahayana Buddhist philosophy**.
- Iis school believes in **Tantra's, Mantras and Yantras** superiority as being a faster vehicle to liberation containing many skillful methods of tantric ritual.
- According to this school, the mantra is an easy path to achieve Buddhahood without the difficulties as compared to striving for six perfections or Paramitas under Mahayana.
- **5.7 percent** of the world's Buddhist population follows it.
- Countries following it include **Tibet, Bhutan, Mongolia, Kalmykia**, etc.

PLACES VISITED BY BUDDHA

The kingdoms he visited are **Kosala and Magadha Kingdom**. The places visited under these two kingdoms include *Kapilavastu, Rajgriha, Vaishali, Gaya, Bodh Gaya, Sarnath, Kosambi, Shravasti (capital of Kosala Kingdom), Kushinagar, Nalanda, Mathura, Varanasi, Saket, Champapuri, etc.*

Prominent Disciples of Buddha in ancient period

1. Sariputta – Chief Disciple
2. Mahamoggallana – Chief Disciple
3. Ananda – listened to Buddha teachings the most among others
4. Mahakasyapa
5. Purna Maitrayani-putra
6. Anuruddha
7. Rahul
8. Katyayana
9. Upali
10. Ananthapindaka
11. Subhuti
12. Jivaka

16 ARHATS OF BUDDHA

Arhat under Theravada Buddhism is said to be the one who has gained insights into the true nature of existence and has achieved nirvana. However, under Mahayana Buddhism, Arhat is the person who is far advanced in the path of attaining nirvana but has not attained it. In total, 16 legendary Arhats prevail under Buddhism. **Nagasena** *(a Sarvastivadan Buddhist of 2nd century BC) and even Gautam Buddha's son* **Rahul** *are considered to be one of the 16 Arhats.*

Under Mahayana, Arhat is the person who has attained peace for himself but is not willing to give it up for the sake of others. Whereas Boddhisattva under Mahayana Bodhisattva is an awakened being who vowed to indefinitely stick in Samsara for the sake of others. Therefore, **Mahayana Buddhists prefer Bodhisattva** *as a goal rather than becoming an Arhat.*

Other Prominent Personalities associated with Buddhism

1. **Nagasena**: He answered to questions about Buddhism posed by Menander I (or Milinda), the Indo-Greek king, and the conversation is recorded in the book *Milinda Panho* around 150 BC.
2. **Nagarjuna**: lived around 150-250 AD and founder of the **Madhyamaka School** of Mahayana Buddhism.
3. **Vasubandhu**: A proponent of Mahayana Buddhism in 4th-5th century AD from Gandhara and wrote from the perspectives of the Sarvastivada and Sautrantika schools.
4. **Bodhidharma:** lived around 5th or 6th century AD and transmitted Buddhism to China.
5. **Buddhaghosa:** A 5th century Indian Theravada Buddhist commentator and scholar famous for his work *Visuddhimagga* (Path of Purification).
6. **Padmasambhava:** An 8th century monk and is contemplated as 'Second Buddha' across Tibet, Nepal, Bhutan, and the Himalayan States of India.
7. **Atisa:** A Buddhist **Bengali** religious leader and master, and is one of the major figures in the spread of 11th century Mahayana and Vajrayana Buddhism in Asia. He inspired Buddhist thought from Tibet to Sumatra.
8. **Dalai Lama:** They are modern spiritual leaders of the Yellow Hat School of Tibetan Buddhism.

NAVAYANA BUDDHISM

Navayana School is considered to be a new branch of Buddhism propounded by **Dr. B.R. Ambedkar**. It is different from the traditionally recognised branches of Theravada, Mahayana and Vajrayana and **rejects them**. It discards the practices and precepts such as renouncing monk and monastism, karma, rebirth in afterlife, samsara, meditation, enlightenment and Four Noble Truths considered to be the foundation in the Buddhist traditions. It radically re-interprets Buddhism by revising the **original teachings of Buddha to be about class struggle and social equality**.

JAINISM

The word ‘Jain’ is derived from ***jina*** or ***jaina*** which means the ‘**Conqueror**’. They believe that their religion is comprised of people who have managed to control and conquer their desires. Jainism does not have a single founder, instead believes that the truth comes to the world in difficult and different times by a teacher who shows the way or a ***Tirthankara***. There were 23 *Tirthankaras* or great-learned men in Jain religion before Mahavira. It is commonly mistaken that **Mahavira** was the founder of Jainism, instead he was the last and 24th *tirthankara*. He achieved the goal of spirituality and taught the others the right way to get moksha or liberation. He was like an incarnation of god in the form of a human body and had to go through penance and meditation to reach the pure stage of the soul. Jainism, like Buddhism, **rejects the authority of Vedas**.

However, unlike Buddhism, it **believes in the existence of soul (atman)**. Soul is the core and the fundamental focus of the Jain philosophy. It is the soul that experiences existence and gains knowledge, not mind nor body as both are believed to be a heap of matter. **Major Jain pilgrimages** in India include Dilwara Temple in **Mount Abu** (Rajasthan), **Palitana Temples** (Gujarat), **Girnar** (Gujarat), **Shikharji** (Jharkhand) and **Shravanabelagola** (Karnataka) *(extensive list given in Chapter 1*).

The 24 tirthankaras under Jainism are:

Rishabhanatha or Adinatha, *Ajita, Sambhava, Abhinandana, Sumati, Padmaprabha, Suparshva, Chandraprabha, Suvidhi, Shital, Shreyansanath, Vasupujya, Vimala, Ananta, Dharma, Shanti, Kunthu, Ara, Malli, Muni Suvrata, Nami, Nemi, Parshvanatha and* **Mahavira**.

Basics about Vardhamana Mahavira

In around 540 BC, Prince **Vardhamana** was born at **Kundalgram** in Vaishali to King Siddhartha and Queen Trishala, who ruled over the **Jnatrika** clan. At the age of 30, he went through a moving journey and left his home to live the life of an ascetic. According to Jain Holy books, on the 10th day of *Vaishakha*, he reached the town of **Pava** near Patna where he found the truth of life, i.e., **Kevalya**.

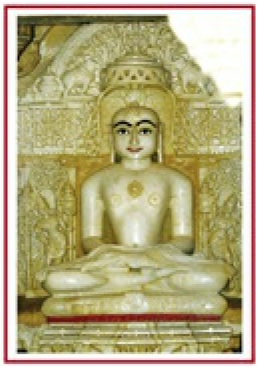


Fig. 14.3: *Mahavira*

He was given the title '**Mahavira**' or the great hero. Some of the other titles given to him are jaina or ***jitendriya*** i.e., one who conquers all his senses and ***nirgrantha*** or the one who is free from all bonds.

Jain Teachings and Philosophy

Mahavira has taught the right path or Dharma and stressed on renunciation of the world, strict asceticism and moral cultivation. The Jains are morally bound by their religion to live in such a way that would not harm any being.

Anekantavada *is the fundamental doctrine of Jainism emphasises that the ultimate truth and reality is complex and has multiple-aspects. Hence, there exists* **non-absolutism**, *that means no single, specific statement can describe the nature of existence and the absolute truth.*

They believe that through **three-jewel** (fold) path of: right belief (***Samyak darshana***), right knowledge (***Samyak gyana***) and right conduct (***Samyak charitra***), one can get rid of the bad karma and also pull themselves out of the cycle of rebirth and achieve salvation. These three jewels or gems of Jainism are called **Ratnatraya**.

Jains need to follow these **five constraints** in life:

1. *Ahimsa (non-violence);*
2. *Satya (truthfulness);*
3. *Asteya (not stealing);*
4. *Aparigraha (non-acquisition) and*
5. *Brahmacharya (chaste living).*

The fifth tenet was propounded by Mahavira.

Sectarian lists the following **eight auspicious symbols** *(Ashtamangala)* under Jainsim *(Specially in svetambara tradition)*.

Swastika	It signifies peace and well being of the humans.
Nandavarta	It is a large swastika with nine end points.
Bhadrasana	A throne which is said to be sanctified by the Jaina's feet.
Shrivatsa (endless knot)	A mark which is manifested on the chest of tirthankara image and signifies his pure soul.
Darpana	The mirror which reflects the inner self.
Minayugala	A couple of fish which signifies the conquest over sexual urges
Vardhamanaka	A shallow dish used as lamp which shows the increase in the wealth, due and merit.
Kalasha	A pot filled with pure water signifying water.

Please Note: The symbol **hand with a wheel on the palm** symbolises **Ahimsa** in Jainism. The word *ahimsa* is written in the middle of it.

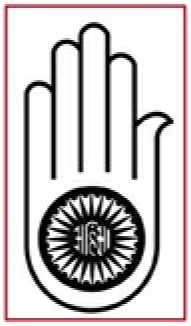
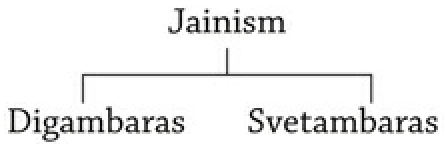


Fig. 14.4: *Hand with a Wheel on the Palm*

Nandavarta

It is one of the eight auspicious symbols of **Svetambara sect** *under Jainism. It is an ashtamangala which is used for worship. The* **symbol has four arms with compulsory nine corners/turns**. *The symbol is also associated with 18th Tirthankara Aranatha.*

Two Major Schools or Sects under Jainism



Jainism has two major ancient sub traditions:

1. **Digambaras** [Sub-sects include Mula Sangh (original community) and Terapanthi, Taranpathi and Bispanthi (these three are modern communities)]
2. **Svetambaras** (Sub-sects include Sthanakavasi and Murtipujaka)

There are several other smaller sub-traditions that emerged in the 2nd millennium AD.

Digambara School:

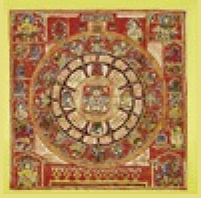
- Monks of the *Digambara* tradition **do not wear clothes** as this sect believes in complete nudity.
- Female monks wear unstiched plain white sarees and are called **Aryikas**.
- Digambaras **follow all the five constraints** *(Ahimsa, Satya, Asteya, Aparigraha and Brahmacharya) as per the teachings of Mahavira, unlike Svetambaras.*
- **Bhadrabahu** was an exponent of Digambara sect and he moved to Karnataka along with his disciples after predicting a long famine.
- The earliest record of *Digambara* beliefs is contained in the Prakrit ***Suttapahuda*** of Kundakunda.
- Digambara Jains believe that **women can not be tirthankaras** and that Malli was a man.

- Monasticism rules are **more rigid** under Digambara School.

Svetambara School:

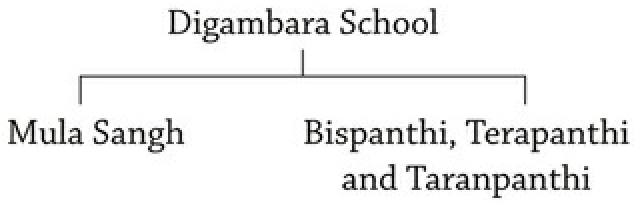
- Svetambaras follow the **preachings of Parshvanatha**, i.e. they believe in **only four restraints** (except Brahmacharya) to be followed to **attain Kevalya**.
- *Svetambaras* believe that the 23rd and 24th tirthankara did marry, unlike as thought by Digambara sect.
- *Sthulabhadra was a great exponent of this school and stayed in Magadha unlike Bhadrabahu who went to Karnataka.*
- The monks of Svetambara School can have **simple white clothing**, a begging bowl, a brush to remove insects from their path, books and writing materials with them.
- They believe **tirthankaras can be men or women**, and say that Malli began her life as a princess.
- Svetambara tradition of Jainism **indicates five eternal substances in existence**: Soul (*Jiva*), Matter *(Pudgala)*, Space (*Akasha*), Motion *(Dharma)* and Rest *(Adharma)*, **unlike Digambaras** which added the sixth eternal substance as Time (Kala).

Siddhachakra a popular yantra or a mystical diagram used for worship in Jainism. It is termed as Navapada in the Svetambara tradition and Navadevta in the Digambara tradition.



Sub-sects under Digambara and Svetambara Schools

Digambara School: It has two major sub sects:


Digambara School
Mula Sangh
Bispanthi, Terapanthi and Taranpanthi

1. **Mula Sangh**: the original community
2. **Bispanthi, Terapanthi and Taranpanthi**: the modern community

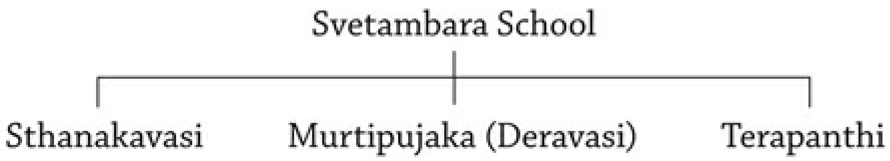
TERAPANTHI VS BISPANTHI

Digambara Terapanthis worship the idols with ashta-dravya just like the Bispanthis, **but replace flowers and fruits with dry substitutes**.

The Bispanthis worship **tirthankaras as well as Yaksha and Yakshini** like Bhairava and Kshetrapala. Their religious practices include aarti and offerings of flowers, fruits and prasad. **Bhattarakas are their dharma-gurus** and they are concentrated in **Rajasthan and Gujarat**.

On the other hand, Digambara **Tera Panthi sect opposes Bhattarakas** and **worship only tirthankaras**.

Svetambara School: Its three sub-sects include:


Svetambara School
Sthanakavasi
Murtipujaka (Deravasi)
Terapanthi

1. **Sthanakavasi**: They believe in **praying to Saints rather than to an idol** in a temple. The saints **wear a muhapatti** near their mouth to cover it unlike Murtipujakas
2. **Murtipujaka (Deravasi)**: They **keep idols of the tirthankaras at their temples** and worship them and the saints **do not wear a muhapatti**.
3. **Terapanthi**: They pray to saints rather than to an idol in a temple, like Sthanakavasi. Terapanthi saints also wear a muhapatti near their mouth to cover it.

POPULAR PRACTICES UNDER JAINISM

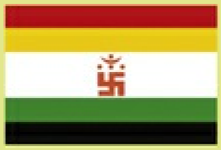
- **Sallekhana** – It is a religious practice of **voluntarily fasting to death** by gradually reducing the intake of food and liquids. It is **not considered as a suicide by Jain scholars** because it is not an act of passion, nor does it deploy poisons or weapons. It can be performed by both for Jain ascetics and householders.

  In 2015, the Rajasthan High Court banned the practice, considering it suicide. Later that year, the Supreme Court of India stayed the decision of the Rajasthan High Court and lifted the ban on *Sallekhana.*

- **Pratikraman** – It is a process during which **Jains repent for their sins during their daily life**, and remind themselves not to repeat them. The five types of Pratikaman include Devasi, Rai Pakhi, Chaumasi and Samvatsari.

JAIN FLAG

The Jain flag has five colours namely **red, yellow, white, green and dark blue**. These five colours represent the Pancha-Parameṣṭhi i.e., the five-fold hierarchy of religious authorities under Jainism. All 24 tirthankaras are associated with one of the colours.



Red	Represents Arihant (one who has attained Kevala gyana)
Yellow	Represents Siddha
White	Represents Acharya
Green	Represents Upadhyay
Dark blue	Represents Sadhu

Swastika in the middle of the flag represents **embodiment of soul in either of four forms:** *in deities, in human beings, in animal/birds/insects/ plants and in hell beings.* The escalation or degradation of soul among these four forms depends on the Karma. The purpose of soul is to liberate from these four forms/stages and become Arihant or Siddha eventually.

The **three dots above Swastika** represents **Ratnatraya** (or three jewels) of Jainism, i.e., *Right Faith, Right Knowledge and Right Conduct.*

The **curve above the three dots** denotes **Siddhashila** i.e., an eternal place situated at the top of the Universe where Arihants and Siddhas reside.

Previous Years' Questions of Preliminary Examination

2018

1. With reference to the religious practices in India, the **"Sthanakvasi"** sect belongs to
   (a) Buddhism
   (b) Jainism
   (c) Vaishnavism
   (d) Shaivism
2. With reference to Indian history, who among the following is a **future Buddha**, yet to come to save the world?
   (a) Avalokiteshvara
   (b) Lokesvara
   (c) Maitreya
   (d) Padmapani

2017

3. With reference to the religious history of India, consider the following statements:
   1. Sautrantika and Sammitiya were the sects of **Jainism**.

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5.PUBLIC ADMINISTRATION	4. COMPUTER SCIENCE
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7. ECONOMICS	OTHER TELEGRAM CHANNELS
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1.CHENNAI STUDENTS 2.BANGLORE STUDENTS 3. CURRENT AFFAIRS

CONTACT FOR ADVERTISEMENT IN ABOVE CHANNLES

ADMIN1: ADMIN2:

2. Sarvastivadin held that the constituents of phenomena were not wholly momentary but existed forever in a latent form.

Which of the statements given above is/are correct?

(a) 1 only

(b) 2 only

(c) Both 1 and 2

(d) Neither 1 nor 2

2015

4. Which of the following kingdoms were associated with the life of the Buddha?

(i) Avanti

(ii) Gandhara

(iii) Kosala

(iv) Magadha

Select the correct answer using the code given below.

(a) (i), (ii) and (iii)

(b) (ii) and (iii) only

(c) (i), (iii) and (iv)

(d) (iii) and (iv) only

2012

5. With reference to the history of ancient India, which of the following was/were common to both Buddhism and Jainism?

(i) Avoidance of extremities of penance and enjoyment.

(ii) Indifference to the authority of the Vedas.

(iii) Denial of efficacy of rituals.

Select the correct answer using the codes given below

(a) Only (i)

(b) (ii) and (iii)
(c) (i) and (iii)
(d) (i), (ii) and (iii)

2009

6. Anekantavada is a core theory and philosophy of which one of the following?
   (a) Buddhism
   (b) Jainism
   (c) Sikhism
   (d) Vaishnavism

Answers

1. (b)
2. (c)
3. (b)
4. (d)
5. (b)
6. (b)

Practice Questions for Preliminary Examination

1. Which of the Triratna of Buddhism was initiated at the time of giving first sermon by Buddha at Sarnath?
   (a) Dhamma
   (b) Sangha
   (c) Both (a) and (b)
   (d) Neither (a) nor (b)
2. Madhyamaka and Yogichara are the sub-schools of

(a) Hinayana School
(b) Mahayana School
(c) Theravada School
(d) Vajrayana School

3. Consider the following statements-

1. Both Buddhism and Jainism reject the authority of Vedas.
2. Both Buddhism and Jainism reject the concept of soul.

Which of the statement(s) is/ are correct?

(a) Only 1
(b) Only 2
(c) Both 1 & 2
(d) Neither 1 nor 2

4. Consider the following statements-

1. Buddha gave his first sermon at Kushinagar.
2. His son Rahul was among his first five disciples.

Which of the above statement(s) is/are correct?

(a) Only 1
(b) Only 2
(c) Both 1 and 2
(d) Neither 1 nor 2

5. Which of the following statement(s) is/are correctly matched?

(a) Dipankara - Previous Buddha
(b) Maitreya - Future Buddha
(c) Both (a) and (b)
(d) Neither (a) nor (b)

6. The concept of Sunyata Doctrine of Nagarjuna is associated with -

(a) Yogachara School
(b) Madhyamaka School
(c) Digambara School

(d) Svetambara School

7. Jainism is based on the philosophy of -
   (a) Ekantavada
   (b) Anekantavada
   (c) Advaita
   (d) Vishishtadvaita

8. Consider the following statements :
   1. Siddhachakra Yantra is used for worship under Jainism.
   2. It is used both by Digambara and Svetambara sect.

   Which of the above statement(s) is/are correct?
   (a) Only 1
   (b) Only 2
   (c) Both 1 and 2
   (d) Neither 1 nor 2

Answers

1. (b)
2. (b)
3. (a)
4. (d)
5. (c)
6. (b)
7. (b)
8. (c)

Previous Years' Questions of Main Examination

2008

1. Write about Bodhisattva.

2005

2. Write about Sutta Pitaka.

Practice Questions for Main Examination

1. Express your views about the popular practice of Sallekhana under Jainism. Can it be compared with Euthanasia?
2. What role did Buddhist Councils play in the evolution of Buddhism as a religion?

15

INDIAN LITERATURE

INTRODUCTION

The word 'Literature' has been derived from the Latin *litteratura* or 'writing formed with letters'. It refers to any form of writing that has some literary merit. It is classified broadly into **fiction** and **non-fiction**. Further classifications are made between poetry and prose. Within these broad categories, distinctions can be made between novels, short stories, drama, novella, etc. Some of the most popular literature from Greco-Roman times has been epics which were transmitted orally and were later compiled in the written form with the development of complex languages.

The distribution and dissemination of language took a major step ahead in the 18th century with the development of the print technology, which led more and more people to read and appreciate literature. Currently, electronic literature has taken the center stage and more and more people read through this medium.

Difference between Didactic and Narrative Text

Points of Difference	**Didactic**	**Narrative**
Type of text	This is also known as **Directive texts** as it tries to influence the reasoning, thinking and conduct of the reader.	This text gives all the **essential information** about the topic so that whatever is discussed in the narration is explained or makes sense to the reader.
Objectives	The writer intends to persuade, coax and	The writer intends to enhance and sustain the interest and

	compel the reader into thinking a particular way.	inquisitiveness of the readers about the topic.
Commonly used for	It is usually used for writing about **political or moral issues**; specifically in sermons, and religious treatises.	It is the most common type of prose and is used mostly in **story writing** and **novels**.

In India, four major speech groups are followed, i.e. the Austric, Dravidian, Sino-Tibetan and Indo-European. The following discussion focuses on literature from a major language of the Indo-European group: Sanskrit.

HINDU LITERATURE IN ANCIENT INDIA

Ancient Indian literature defies a common perception that it was confined to sacred texts like the Vedas and the Upanishads. There is a lot of literature in Prakrit, which is full of realism and moral values without religious connotations being attached to it. The most popular set of works from ancient period are the Vedas that are sacred texts used in religious rituals as well as in daily situations.

But this section will also cover the epics and lyrical works composed in this period in major languages of the ancient period- Sanskrit Prakrit, Pali, Ardhamagadhi, etc.

Vedas

The word ‘Veda’ signifies knowledge and the texts are actually about providing humans **knowledge to conduct** their entire life on earth and beyond. It is written in highly stylised poetic style and the language is **full of symbols** and **myths**. The Vedas were initially handed down orally by generations of Brahmin families but it is estimated by historians that they were compiled around **1500-1000 BC**. In the Hindu tradition, they are considered sacred because they are the divine revelations, which were determined by Gods to guide humans eternally. They also have larger implications on our lives as they treat the universe and its inhabitants as one big family and preach ***Vasudhaiva Kutumbakam***.

There are **four major Vedas**: **Rig Veda**, **Yajur Veda**, **Sama Veda** and **Atharva Veda**. These were mostly written by vedic seers and poets called the rishis who envisioned the cosmic mysteries and wrote them in the form of Sanskrit poetry. All the Vedas or Samhitas give prominence to **yagna** (sacrifice). The *Brahmanas*, the *Upanishads* and the *Aranyakas* accompany each Veda.

Rig Veda

The Rig Veda is the **oldest** existing Veda amongst the other four. It consists of 1028 individual Sanskrit hymns. It is said to be one of the first extensive composition in any Indo-European language that has survived for our perusal. Historians argue that it was compiled around **1500-1200 BC**. The focus of this Veda is on **worldly prosperity** and **natural beauty**. The text is organised in 10 books, known as **Mandalas,** of varying age and length. Furthermore, each mandala comprises of several **Suktas** or hymns, which are usually for sacrificial purposes.

Most of the hymns concentrate on the themes of life, death, creation, sacrifice and for seeking godly pleasure or **soma**. The entire Rig vedic hymns are dedicated to several deities, in particular to their **Chief Deity, Lord Indra**. The other prominent Gods mentioned in the Rig Veda are *Agni* (God of fire), *Varuna* (God of water), *Rudra* (God of wind/storm), *Aditya* (A form of Sun God), *Vayu* (God of air) and the *Ashwini* twins. There are several hymns dedicated to female Goddesses too; like *Usha* (Goddess of dawn), *Prithvi* (Goddess of earth) and *Vak* (the Goddess of speech).

Yajur Veda

The name 'Yajus' signifies 'sacrifice' and this Veda concentrates on **rites and mantras** of different types of **sacrifices** that were prevalent in the Vedic times. There are two major recensions (**samhita**) of the Yajur Veda: Shukla (white/pure) and Krishna (black/dark). These samhita's are also called: **Vajasaneyi** Samhita and **Taittiriya** Samhita. The Yajur Veda is predominantly a **ritual Veda** as it acts like a guide book for the rishis/priests who conduct **sacrificial rituals**.

Sama Veda

Sama Veda has been named after 'Saman' (melody) and it concentrates on **melody or songs**. While the entire text has 1875 hymns, historians argue that 75 are original and the rest have been taken from the Sakala branch of the Rig Veda.

It consists of hymns, detached verses and 16,000 raga (musical notes) and raginis. It is because of the lyrical nature of the text that it has also been called the '**book of chants**'. It also shows us how **Indian music** had developed in the Vedic period.

Atharva Veda

This Veda is also known as **Brahma Veda** and has been attributed to two *rishis* called **Atharvan** and **Angiras**, respectively. Because of its association with the two *rishis*, in the olden times it was also called **Atharvangirasa**. While it is mostly concerned with **peace** and **prosperity** of the human society and covers all aspects of a **man's daily life**, it specifically focuses on **treatment of several ailments**. The book is known to prescribe treatment for almost 99 diseases.

There are two major recensions *(sakhas)* of the text called the **Paippalada** and **Saunakiya**. Most of the text deals with healing and **black and white magic**; speculation on the **changes in the universe**; and even touches upon issues of the **everyday problems** in a householder's life.

*To fully understand the Vedas, it is necessary to read the **Vedangas** or the branches/limbs of the Veda. They are like a supplement to the original Veda and concentrate on topics like **siksha (education), nirukta** (etymology or the origin of words), **Chhanda** (metrics in Sanskrit grammer), **jyotisha** (astronomy) and **vyakarana** (grammar). In the later period, several authors picked these subjects and wrote treatises on them, **called Sutra**. These were written in the form of a precept or a text that defines the general rule that regulates the thought and behaviour of mankind. One of the most striking examples of such literature is **Panini's Ashtadhyayi** which is a text to define the rules of **Sanskrit grammar**.*

Brahmanas

The Brahmanas are part of the Hindu *sruti* (revealed knowledge) literature. Each Veda has a Brahmana attached to it, which is essentially a collection of texts with **commentaries** on the particular Veda. They are usually a mixture of legends, facts, philosophy and detailed explanations of Vedic rituals.

They also contain **instructions** on how to properly conduct rituals and enunciate the science of sacrifice. They also **explain the symbolic significance** of the sacred words used in the rituals.

Although historians disagree on the dating of the Brahmanas, it is usually pegged to be composed and compiled between 900-700 BC. As mentioned above, **each Veda has its accompanying Brahmana**.

Rig Veda	Aitareya Brahmana	Kaushitaki Brahmana
Sama Veda	Tandya Mahabrahmana	Sadvimsha Brahmana
Yajur Veda	Taittiriya Brahmana	Shatapatha Brahmana
Atharva Veda	Gopatha Brahmana	

Aranyakas

The Aranyakas are also texts attached to the Vedas and they describe the philosophy behind the **rituals** and **sacrifices** involved in the Vedas from various perspectives. They are said to be compilations of ritualistic information on the birth and death cycles as well as the complexity of the soul. It is argued that holy and learned men, called *Munis*, who preferred to dwell within the limits of the **forests**, taught them. As similar to Brahmanas, each Veda also has a accompanying Aranyaka.

Upanishads

Interestingly, the term Upanishad or ***u*** *(at)*, ***pa*** (foot), ***ni*** (down) and ***s(h)ad*** (to sit), i.e. **to sit down near** (the teacher), describes the text completely. A collection of more than 200 Upanishads are known and the teacher usually passed them down verbally to his students in the forest while they sat in front of him. This tradition was part of the **guru-shishya parampara**.

These are treatises written in **Sanskrit** and give an account of the Vedas in predominantly monastic and mystical terms. As they are generally the **last part of the Vedas**, they are also known as **Vedanta** or 'end (*anta*) of the Veda'. The Upanishads are said to have the '**truth**' about human life and show the way towards human salvation or **moksha**. They continue to talk about the *abstract* and *philosophical problems* faced by mankind, especially about the origin of this universe, supposed origin of the mankind, life and death cycle and the material and spiritual quests of man.

Out of the above-mentioned 200 Upanishads, a set of **108 Upanishads** has been called the **Muktika** Canon. This is supposed to be an important canon as the number 108 is equivalent to the number of beads on a Hindu rosary or *mala*.

The teachings propounded in the Upanishads have been a part of the founding rituals of Hinduism.

There is a minor difference between Upanishads and Aranyakas, which is classified as:

Upanishad	*Jnana-kanda*	Knowledge/spirituality section
Aranyaka	*Karma-kanda*	Ritualistic actions/sacrifice section

The Mahabharata and The Ramayana

These two great epics are also called **Mahakavya** as they have become a part of the collective memory of those who follow the Hindu religion. Both the texts have been compiled and added to through the ages and what we see today is an amalgamation of several transmissions made by sages as well as bards or story-tellers.

Ramayana

The most famous and revered recension of the Ramayana is by the sage **Valmiki** who is also called as **Adikavi** or the first amongst the poets. By the same logic Ramayana is called **Adikavya** or the first amongst the poetry. Although there is a great debate on the dating of Ramayana, most of the historians argue that it was first compiled around 1500 BC.

In this epic, through the story of Rama who is projected as the ideal man, instructions on how to achieve the *four-fold objectives* (**Purushartha**) of mankind are given:

Dharma	Religion or righteousness
Artha	(monetary) Achievements in the worldly sphere
Kama	Fulfilling worldly desires
Moksha	Liberation from these desires

Ramayana consists of 24,000 verses and is divided into seven books, called **Khandas**. It is considered as an epic as it presents the details of the war between Lord Rama and demon King Ravana over the kidnapping of Rama's wife, Sita. There are several major characters like Hanuman, Lakshmana, Vibhishana, etc. who were instrumental in the fight that was fought in Lanka (modern Sri Lanka), where Rama triumphed over Ravana and brought back his wife. This success has been considered to be the **victory of good over evil**.

Mahabharata

The Mahabharata has several versions, but the most popular one is penned by **Ved Vyas**. It was written in **Sanskrit** and initially had 8,800 verses. This version was called **'Jaya'** or the story of 'victory'. After that several stories were complied and added to this collection. The number of verses increased to 24,000 and it was renamed as **'Bharata'** after the earliest Vedic tribes. The current form consists of **1,00,000 verses** and is divided into 10 ***parvas*** (chapters).

The story is based on the conflict between the **Kauravas** and the **Pandavas** over the right to claim the throne of Hastinapur. The **sutradhar** of the story is Lord Krishna. The Mahabharata also consists of an important didactical text of Hindus, i.e., the **Bhagwata Gita**. This text is like a concise guide to Hindu religions' philosophical dilemmas and even acts like a guide to mankind on how to live a righteous life. Most of the text is a dialogue between Lord Krishna and the Pandava Prince Arjuna about the duties of a man, warrior and prince.

The text also elaborates on the problem of violence versus non-violence; action versus nonaction and in the end about the **Dharma**. Lord Krishna even makes distinction between various kinds of *Dharma* and prefers that Arjuna and mankind should follow **Nishkama Karma**, i.e. to perform one's duty to the family and the world in a selfless manner.

The Puranas

As the word **'Purana'** suggests, these texts talk about 'that which renews the old'. These are ancient Indian mythological texts, which consist of the narrative stories about the **creation of the universe** and illustrate its history till the supposed **destruction** of the universe. It contains the stories of the kings, heroes, sages, and demi-Gods, but it focuses on the divine Hindu ***trimurti*** or trinity/ three Gods: Brahma, Vishnu and Mahesh.

There are 18 major *Puranas* ***(Mahapuranas)*** and each gives prominence to a particular deity and expound on the philosophical and religious concepts related to them. Some of the more prominent and well-known *Puranas* are **Bhagvata, Brahma, Vayu, Agni, Garuda, Padma, Vishnu and Matsya.** These contain anecdotes about the social, cultural and religious life of post-Vedic India and provide the historians with critical information about the geography, history and the dynastic genealogies.

These *Puranas* are written in the form of **stories**, which combine myths, legends and sermons about the deities and this **easy form** of story-writing made it very popular amongst the masses who did not always understand the complex Vedas.

Hence, the *Puranas* were translated and distributed in various vernacular languages. The *Puranas* use parables and fables to spread their message:

Parables vs Fables

Parable	Short stories that in prose or verse, illustrates a spiritual, moral or religious lesson. It usually features a **human character**.
Fable	Short stories that in prose or verse, illustrates a 'moral' through a pithy maxim or clever story.

	It features **animals**, **inanimate objects**, **mythical creatures**, **plants** who are given human like qualities.

All of us have at some point of time heard a story from the ***Panchtantra*** written by **Vishnu Sharma**. This didactic fable comprises of several stories with morals and knowledge about the world through animals. Another well-known work from the same genre is ***Hitopadesha***, written by **Narayan Pandit**. This also has several non-human and animal elements imparting the wisdom to humans.

The Upa-Puranas

The *Puranas* were so popular with the masses that they gave rise to another sub-genre called ***Upa-Puranas*** or minor *Puranas.* There are about 19 minor *Puranas* and are based on five major subjects as dictated by the Sanskrit lexicographer from the Gupta period, **Amarasimha**:

Sarga	The creation of the universe
Pratisarga	The periodic cycle of destruction and re-creation
Manvantra	The periods of Manu’s lifetime
Vansa (Chandra and Surya)	Genealogies of solar and lunar dynasties of Gods and sages
Vanshanucharita	Dynastic histories of kings

Classical Sanskrit Literature

Most of the literature in Sanskrit has been divided into the **Vedic** and the **Classical** categories. The two epics: *Mahabharata* and *Ramayana* are also part of the classical category but are discussed separately because of their religious importance. Irrespective of their centrality to the Hindu religion, these epics can also be considered to be the pre-cursors of Sanskrit *Kavya* (epic poetry), *nataka* (classical drama) and other treatises on medicine, statecraft, grammar, astronomy, mathematics, etc. Most of this Sanskrit literature was bound by the rules of grammar that have been explained brilliantly in **Panini's** *Ashtadhyayi*, a treatise on the rigid rules which bind the Sanskrit language.

Sanskrit Drama

One of the most popular genres of lyric poetry and prose is the popular romantic tales whose sole purpose was to entertain the public or *Lokaranjana*. These were usually written in the form of stories and yet they gave a unique perspective on life. These were usually written in the form of elaborate dramas. The rules regarding the performance, acting, gestures, stage direction and acting have been illustrated in the ***Natyashastra*** by **Bharata**. Major dramas written during ancient period are:

Kalidasa (His three major plays)	**Malavikagnimitra** (The love story of Malavika a maiden of Queen and Agnimitra the son of Pushyamitra Shunga)
	Vikramorvasiya (Love story of Vikram and Urvasi)
	Abhigyana Shakuntalam (The Recognition of Shakuntala)
Sudraka	**Mricchakatika** (The Little Clay Cart) Love affair of young brahmin Charudatta with a wealthy courtesan.
Vishakhadutta	**Mudrarakshasa** (Is a political drama and narrates ascent of king Chandragupta Maurya to power in India)
	Devi Chandraguptam
Bhavabhuti	**Uttara Ramacharitam** (The later life of Rama). It was written in 700 AD.
Bhasa	**Swapnavasavadatta** (Vasavadatta in dream), Pancharatra, **Urubhanga** (Story of Duryodhana during and after his fight with Bhima.
Harshavardhana (Wrote three Sanskrit plays)	***Ratnavali*** (About the love story of princess Ratnavali, daughter of the King of Ceylon and King Udayana. The

	mention of celebration of Holi for the first time can be found here). ***Nagananda*** (Story of how Prince Jimutavahana gives up his own body to stop a sacrifice of serpents to the divine Garuda. One unique character in this drama is invocation to Lord Buddha in the Nandi verse) ***Priyadarsika*** (Union of Udayana and Priyadarsika, daughter of King Dridhavarman)

Sanskrit Poetry

This genre is also called *Kavya* or poetry. Unlike the drama section where the story is the main focus of the text, poetry concentrates more on the form, style, figure of speech, etc. One of the greatest Sanskrit poets is **Kalidasa** who wrote *Kumarasambhava* (the birth of Kumar or Kartiya, the son of Shiva and Parvati), and *Raghuvamsa* (the dynasty of the Raghus). He also wrote two smaller epics called *Meghaduta* (the cloud messenger) and *Ritusamhara* (medley of seasons).

One should not forget to mention the contribution of poets like **Harisena** who wrote during the Gupta period. He wrote several poems in praise of valour of Samudra Gupta and it was so well appreciated that it was inscribed on the Allahabad pillar. Another extremely popular Sanskrit poet was **Jayadeva** who wrote **Gita Govinda** in the 12th century. It concentrates on the life and escapades of Lord Krishna. The text combines elements of devotion to Lord Krishna, his love for Radha and the beauty of nature.

Other major poets are:

Bharavi (6th century em)	*Kiratarjuniya* (Kirat, the hunter and Arjun)
Magha (7 th century AD)	*Sishupalavadha* (The killing of Shishupal)

Other Major Sanskrit texts

There were several books written about the sciences and state governance in Sanskrit for the benefit of the learned men. Historians argue that between 500 to 200 BC, several major **books on law** were written and complied, which are called the ***Dharamsutras***. These were compiled alongside the *smritis* that are known as ***Dharamshastras***. These are the basis of the laws governing the subjects of most of the Hindu kingdoms. These not only elucidate the rules according to which **property** could be held, sold or transferred but also elaborate on the **punishments** for offences ranging from fraud to murder.

Another major text is ***Manusmriti*** (laws of Manu), which defines the **role of man and woman** in a society, their interaction at a social plane and the code of conduct that they were supposed to follow. The text is written as a discourse given by Manu, the ancestor of mankind. The *Manusmriti* might have been written and compiled during 200 BC and 200 AD. One of the most famous texts about statecraft from the Mauryan period is Kautilya's ***Arthashastra***. It concentrates on the **economic** and **social conditions** of the Mauryan empire. Due focus was also given to the **military strategy** which should be employed by the State. The text mentions that 'Kautilya' or 'Vishnugupta' wrote it. Historians argue that both these names were an alias for **Chanakya** who was a learned scholar at the court of Emperor Chandragupta Maurya.

While Sanskrit was the preferred language of the courts in ancient period, it got an impetus in the Gupta period, who employed many great poets, dramatists and scholars of various subjects. In this period Sanskrit became the preferred language of communication of cultured and educated people.

Some of the scientific texts written during ancient period are:

Pingala	Book on Mathematics (Chandasastra)
Charak	**Charak Samhita** (Book on Medicine)
Sushruta	**Sushruta Samhita** (Book on Surgery)
Madhava	**Madhava Nidana** (Book on Pathology)
Varahamihira	**Pancha-Siddhantika** (Book on Mathematical Astronomy)
	Brihat Samhita (Book on wide ranging subjects like planetary movements, geology, architecture, etc.)
Aryabhata	**Aryabhatiya** (Book on Astronomy and Mathematics)

Lagadha	Vedanga Jyotisha

Although literature in Sanskrit was not as predominant in the **medieval period**, some excellent works were composed in Rajasthan and Kashmir. Two of the most notable works in Sanskrit from medieval Kashmir are **Kalhan's *Rajatarangani*** which gives a detailed account of the *Kings of Kashmir* and **Somadeva's *Katha-sarit- sagar*** which is a *poetic work.*

LITERATURE IN PALI AND PRAKRIT

During the post-Vedic period, apart from Sanskrit, literature was also composed in Prakrit and Pali. Prakrit is a term which is loosely attached to any language from the standard one, i.e. Sanskrit. These languages gained prominence when religious literature of the **Buddhists** and **Jains** were composed.

The Buddhist literature can be divided into Canonical and Non-canonical works. The **Canonical** literature consists of **'Tripitaka'** or baskets (of knowledge) written in Pali. The Tripitaka are:

- **Vinaya Pitaka** covers the *rules and regulations*, which should be followed by the Buddhist monks.
- The **Sutta Pitaka** contains dialogues and speeches of the Buddha that deal with *morality* and *righteous dharma.*
- Lastly, the **Abhidhamma Pitaka** that concentrates on the *philosophy and metaphysics.* It also contains discussions on various topics like ethics, theory of knowledge and psychology.

The **Jatakas** are the best example of Buddhist **non-canonical** literature. These are compilation of the stories from the **previous births of Buddha**. The stories of the ***Bodhisattva*** or the (future) would-be Buddha are also discussed in these *Jatakas.* Although these stories propagate Buddhist religious doctrines, they are available in Sanskrit and Pali. Each story of the birth of the Buddha is equivalent to a Jataka tale. It was believed that Buddha passed through **550 births** before he was born as **Gautam**. These tales combine the popular tales, ancient mythology as well as socio-political conditions in North India. The great epic **Buddhacharita by Asvaghosha** is another example of **Buddhist Literature in Sanskrit**. Another major religion, **Jainism**, produced texts in **Prakrit**. They form the basis of the Jain canonical literature. Some of the Jain texts were also written in Sanskrit like the ***Upamitibhava Prapancha Katha*** of Siddharasi (906 AD). The most important Jain texts written in **Prakrit** are the ***Agamas***.

Shantinatha Charitra is another important jain text on 16th tirthankara Shantinatha and written in Sanskrit. UNESCO declared it a global treasure.

Lastly, Prakrit poetry has some elements of erotica through texts like the ***Gatha Saptasati*** (700 verses) **by Hala**. While Hala has only contributed 44 verses in this volume, what sets this apart is a large number of **female poetesses** who have contributed to this work. The most prominent amongst them are Pahai, Roha, Sasippaha, Mahavi and Reva. Gatha Saptasati is called **opposite extreme to "Kamasutra"**.

Other Buddhist literary texts:

- **Dipavamsa**: It was probably composed in 3rd-4th centuries AD in Anuradhapura (**Sri Lanka**). It literally means "Chronicle of the Island". It mentions about the visit of Buddha to Sri Lanka and the arrival of **tooth relic** of Buddha.
- **Milinda Panho**: It contains a dialogue between King Meander (or Milinda) and Buddhist monk Nagasena. It means "Questions of Milinda". These are one of the highest philosophical enquiries.
- **Mahavamsa**: It is an epic poem similar to Dipavamsa and is written in Pali language. It dates back to 5th century AD and has account of Buddha's visit to Ceylon (Srilanka), Chronicles of Kings of Ceylon, etc.
- **Mahavastu**: It contains Jakata and Avadana tales. It is written in mixed Sanskrit, Pali and Prakrit. It is said to be compiled between 2nd century BC and 4th century AD.
- **Lalitavistara Sutra**: meaning "The play in full", is an important **Mahayana text**. It contains various stories associated with the life of Buddha till his first sermon at Sarnath.

- **Udana**: It is one of the **oldest Theravada** (Old School) Buddhist text. It contains the famous story of "Blind Men and the Elephant".
- **Bodhi Vamsa**: It was prose-poem, written in 12th century in Sri Lanka. It was translated from a Sinhalese version. It was written by Upatissa in Sanskritised Pali.
- **Mahavibhasa Shastra**: It is said to be written around 150 AD. It contains discussions about other non-Buddhist philosophies also. It is essentially a Mahayan text.
- **Visuddhimagga**: It was written by Buddhaghosa in 5th century in Sri Lanka. It is a text of **Theravada** doctrine. It contains discussions on various teachings of Buddha.

JAIN LITERATURE

Apart from writing in **Prakrit and Ardha Magadhi**, Jain monks wrote in many other languages depending on the era, region and the patrons who supported them. They **wrote in Tamil during the Sangam Age** in South India. They also wrote in **Sanskrit**, **Shauraseni, Gujarati, and Marathi**.

They can be broadly divided into **two major categories**; **Canonical or religious texts** called Jain Agamas or Agam and **Non-canonical literary works**.

Jain Agamas

They are the sacred texts and are said to be the teachings of the Jain tirthankaras. They are said to be originally compiled by the **Ganadharas** who were the Chief Disciples of Mahavira. The present Angas are said to be re-compiled in a council of **Monks of Svetambara** sect held in **Vallabhi (Gujarat)** during mid-5th century AD. The Digamabara sect believes that original teachings were lost long ago and they reject the authority of Agamas compiled in Vallabhi.

Agamas comprise 46 texts. They are 12 Angas, 12 Upanga, 10 Prakirnakasutras, 4 Mulasutras, 6 Chedasutras, 2 Culikasutras.

They were **written in Ardha-Magadhi Prakrit language**. The *Angas teach reverence for all forms of life, strict codes of vegetarianism, asceticism, compassion and non-violence.*

Digambaras gave sacred status to two works: the ***Karmaprabhrita*** *(Discussion on Karma) or Shatkhandagama* and the ***Kashayaprabhrita***.

Some **other important Jain works** and authors are:

- **Bhadrabahu** (3rd century BC) is one of the greatest Jain monks and was the **teacher of Chandragupta Maurya**. He wrote the sacred **Uvasaggaharam Stotra, Kalpa Sutra** (Biographies of Jain Tirthankars). He was the pioneer of the **Digambara sect**.
- Acharya Kundkund's **Samayasara and Niyamasara** discusses the Jain philosophy.
- Samanta Bhadra's **Ratna Karanda Sravakachara** (Life of a Jain householder) and **Aptamimansa** was written around 2nd century AD.
- Ilango Adigal's **Silappadikaram** considered one of the greatest epics of Tamil literature written in 2nd century AD, is a moralistic discourse. It revolves around **Kannagi,** who having lost her husband to a miscarriage of justice at the court of the Pandyan Dynasty, **wreaks her revenge on his kingdom**.
- Tirutakkatevar's **Civaka Cintamani** is also one of the epics of Tamil literature.
- **Nalatiyar**, an ancient Tamil text composed by Jain monks.
- Umaswati's **Tattvartha-sutra** (2nd-5th century AD) is an important jain work in **Sanskrit** on logic, epistemology, ethics, and astronomy. (accepted both by Digambara and Svetambara sect).
- **Jinasena** (8th-9th centuries) was a revered Digamabara monk. He wrote **Mahapurana and Adipurana**. He was the disciple of another famous Jain Monk Virasena.
- **Haribhadra Suri** (6th century AD) a Svetambara Jain author who wrote in Sanskrit.

- **Hemachandra Suri** (12th century), a famous Jain scholar who wrote grammars of Sanskrit and Prakrit, poetry, prosody, etc. He was awarded the title of **Kalikalasarvajna** "the all knowing of the Kaliyuga".

Universities of Vallabhi and Kalinga were important centers of learning for Jains before they declined.

Between 9th-12th centuries, Jain monks wrote extensively in **Kannada**. *The* three gems of Kannada literature **Pampa, Ponna and Ranna** *are the famous writers related to Jainism.*

With the revival of Hinduism and spreading of **Lingayats in Karnataka**, *popularity of Jainism declined and thus, a reduction in literary works was seen after 12th -13th century.*

ZOROASTRIAN LITERATURE

Zoroastrianism refers to the religion developed from the teachings of the Persian prophet Zoroaster or **Zarathushtra**. Zoroastrianism was influential on the history, culture, and art of Persia, as well as on the development of other religions. According to scholars, Zoroastrianism was the first religion to believe in angels, a day of judgment, a Demonic figure, and **a battle between forces of good and evil**.

During the reign of Sassanid Empire in Iran, the religion went through reforms and lots of texts were written and re-interpreted. The most important text is called **Avesta**, which is a collection of various texts written and compiled over a period of time dealing with **religious beliefs, practices and instruction**. It was **written in the Avestan language** which is now extinct. It is **similar to Sanskrit**. It was compiled in its final form during the Sassanian rule of Iran, probably in **4th century AD**.

In the Avesta, **Yasna** is a collection of texts and has 72 chapters and is of great importance. Among them, the five chapters "**Gathas**" containing 17 hymns are the most revered ones, supposed to be written by Zoroaster himself. Yasna is the most important ceremony of the faith.

Some important texts other than Avesta are:

- **Denkard**: It is a collection of books and contains various aspects of the faith. It is regarded as the **Encyclopedia of the Zoroastrianism**. It does not have a divine status. It was written in **10th century AD**.
- **Bundahishn**: It literally means "**Primal Creations**". It gives details about the theory of creation in the religion. It contains astronomical ideas and theories. The battles of 'Ahura Mazda' and 'Angra Mainyu' are also mentioned. Most of the chapters were written in the **8th and 9th centuries**.

Sikh Literature

Sikhism is relatively a new religion established in 15th century, and is based on the teachings of Guru Nanak. The beliefs and philosophies of Sikhism are written in the sacred scripture, **Guru Granth Sahib**. **Gurbani** is the composition and hymns of Sikh Gurus and the Guru Granth Sahib.

The important literary works related to Sikhism are:

- **Adi Granth**: It was compiled by **Bhai Gurdas** under the aegis of the fifth guru, **Guru Arjan Dev in 1604**. It is a predecessor to Guru Granth Sahib. The book contains the teachings of the Sikh Gurus and 15 Bhagats of Bhakti and Sufi traditions.
- **Guru Granth Sahib**: Adi Granth was further expanded in 1678 under the 10th guru **Guru Gobind Singh**. It is of great regard to the Sikhs. It is regarded as the **11th and final spiritual authority** of the Sikhs.

  It is written in **Gurmukhi script** and is in a language called '**Sant Bhasha**'. Sant Bhasha contains words from various languages like Punjabi, Apabhramsa, Hindi, Braj Bhasha, Sanskrit, Khadiboli and Persian.

  The book also contains the **teachings of Bhakti saints, called 'Bhagats'** like Ramananda, Namdev, Ravidas, Parmanand, Sain, Surdas, etc. and two Muslim Bhagats- Kabir and Baba Farid.
- **Dasam Granth**: It is believed that the hymns written by **Guru Gobind Singh** are compiled in this book, however many do not agree with this. These contain fables and puranic stories. Some hymns of the book are supposed to be offered in the daily prayers called "**Nitnem**".

- **Janamsakhis**: These books contain the mythological and exaggerated stories of the first guru, Guru Nanak. The most popular book is “Bhai Bala Janamsakhi”. Others are Miharban Janam Sakhi and Adi Janam Sakhi.

> **Ardas:** *It is a set of Prayer performed during daily rituals* **in Gurudwara** *during the opening of Guru Granth Sahib or closing it, etc. It contains three parts - first one being the virtues of 10 Sikh gurus.*

Dravidian Literature

This section comprises of literature in **four major** Dravidian languages: **Tamil**, **Kannada**, **Telugu** and **Malayalam**. Amongst these four languages **Tamil** is supposed to be the oldest and is supposedly very **close to Sanskrit**, especially in terms of the grammar and borrowing of words. The most famous literature in Tamil is the classical works or **Sangam literature**.

Tamil Sangam Literature

‘Sangam’ means fraternity and this literature was very popular amongst the masses. This literature is a **collection of works** that contains approximately 2381 poems that have been attributed to 473 poets and there is a corpus of literature written by 102 poets that remains anonymous. The poets included men and women from different classes of society. The literary tradition was so popular that the period between **300 BC and 300 AD**, during which most of these were composed and compiled, is often called Sangam period.

There are **two major schools** of Sangam literature:

- **Aham/Agam** which is the ‘inner field’ and concentrates on the abstract discussion of human aspects like **love**, **sexual relations**, etc.
- The second school is the **‘puram’** or the ‘outer field’ which discusses the **human experiences** like social life, ethics, valour, customs, etc.

This literature bears the name ‘Sangam’ because the kingdom of Pandya organised assemblies where poets, bards and writers joined from various parts of South India and these **assemblies** were called ‘**Sangamas**’. Literature produced in the duration of these assemblies was called Sangam literature. There were three Sangams organised over a period of 600-700 years. However, the conclusive historical account of the first two Sangams are not available. The first and second Sangams are considered legends and myths by many scholars.

Sangam	**Kingdom**	**Place Organised**	**Chairman**	**Books**
First or Head	Pandya	Madurai	Agastya or Shiva	No book has survived. Used Agattiyam as grammar.
Second or Middle Sangam	Pandya	Kapatapuram	Initially it was Agastya and then his disciple Tolkappiyar took over.	Around 2,000 poems were collected and compiled into **Tolkappiyam**. *Tolkappiyam is a **textbook on Tamil grammar** giving the inflection and syntax of words and sentences and also includes classification of habitats, animals, plants and human beings.*
Third	Pandya	Madurai	Nakkirar	Most of the existing corpus of Sangam literature was written.

It is also interesting to see that in Sangam literature, around 30,000 lines of poetry, has been arranged in eight anthologies called ***Ettuthogai***.

The very famous and revered Tamil Saint **Thiruvalluvar** had contributed the **'Tirukkural'** to the Sangam literature. It has been now translated in several languages and is divided into three parts which discuss the epics, polity-governance and love. Another famous **female Saint** who contributed to Sangam literature is **Avvaiyar**.

Apart from the Sangam literature, there are many well-known texts written in Tamil. The *Tolkappiyam* was written to elaborate on the nuances of Tamil grammar and poetry. Like the twin Sanskrit epics, *Ramayana* and *Mahabharata*, even Tamil has two major texts written in 6th century AD, i.e. ***Silappadikaram*** (tale of an anklet) which was written by **Ilango-Adigal**. The second text is ***Manimekalai*** (the story of Manimekalai) written by **Satthanar**. These texts focus on the *Tamil society* and the *economic* and *political changes* it was experiencing.

The final turn came during the early medieval period when the Vaishnava Bhakti sentiments began to colour Tamil literature. Texts composed between 7th to 12th centuries were highly devotional in nature. In Tamil speaking regions, the 12 **Alvars** or saint poets who were immersed in the devotion of Vishnu (or his avatar Krishna), wrote several texts. One of the Alvar saints was a woman, called **Andal**. Another important *Bhakti* group was of the **Nayanars** or those who sang the praise of **Shaivism**. Besides these, in the **secular Tamil writing**, two major poets called **Periya Puranam** and **Kambaramayanam**, were very popular.

Malayalam Literature

Malayalam is usually spoken in **Kerala** and surrounding areas. Two of the major Malayalam works of the medieval period are **Kokasandisan** and **Bhasa Kautilya** (a commentary on *Arthashastra)*. Another major literary work in Malayalam is ***Ramacharitam***, an epic poem written by **Cheeraman** in 12th century. **Ezhuthachan**, a strong proponent of Bhakti movement, is known as the **Father of Malayalam Language**.

Champu

*It is a literacy style and refers to the combination of **poetry** and **prose**. This style or genre has been used in Telugu, Odia, Kannada as well as Sanskrit literature.*

Telugu Literature

Linguists have argued the **Nannayya** (11th century AD) was the first poet in Telugu. Several great works have been written in Telugu but it reached its zenith during the **Vijayanagara period** that is also known as the **golden age of Telugu literature**. One of the most successful works in this period is titled ***Uttaraharivamsam*** which was composed by **Nachana Somanatha**, a well-known court poet of **King Bukka I**. Not only were the court poets producing outstanding literature, even kings like **Krishnadevaraya** (1509-1529) composed exceptional poetry titled ***Amuktamalyada***.

During Krishnadevaraya's reign, eight learned Telugu poets were attached to his court. They were called ***ashtadiggajas***. Out of these, following deserve special attention:

Poet	**Name of the Work**
Allasani Peddana (also known as **Andhra Kavita Pitamahudu**)	*Manu Charitra*
Nandi Thimmana	*Parijatapaharanamu*
Tenali Ramakrishna (Court jester and poet. He is said to have been a duo with the king and the stories of *Tenali Raman* have been circulated even in modern times.)	*Panduranga Mahatmayam*
Ramaraja Bhushanudu (also known as Bhattumurti)	*Vasucharitram*
	Narasabhupaleeyamu
	Harishchandra Nalopakhyanamu
Madayyagari Mallana	*Rajasekaracharitra* (About the love and war of the King Rajasekara of the kingdom of Avanti)
Ayyalaraju Ramabhadrudu	*Ramabhudayamu*

KRISHNA DEVA RAYA – A GREAT SCHOLAR AND PATRON OF LITERATURE

- He was a scholar and patron of many languages which included **Telugu, Kannada, Tamil and Sanskrit**.
- The reign of **Krishna Deva Raya (1509-1529)** in Vijayanagara Empire is known as the **Golden Age of Telugu Literature**.
- **Eight learned literary persons** were attached to his court and they were called ***ashtadiggajas***, the most important one being **Allasani Peddana**.
- He **patronised Kannada poets** Mallanarya, Chatu Vittalanatha, Thimmana. **Vyasatirtha, a Kannada Saint was his Rajaguru**.
- **Krishna Deva Rayana Dinachari** in Kannada is another one of his famous works.
- He, while travelling via Vijayawada during his Kalinga campaign, himself **wrote *Amuktamalyada*** which is a treatise stating the instance of **Lord Vishnu** in his dream.
- He **also wrote treatise in Sanskrit** which includes *Madalasa Charita*, *Satyavadu Parinaya* and *Rasamanjari* and *Jambavati Kalyana*.
- He **patronised the Tamil poet Haridasa**.

Kannada Literature

The Jain scholars made the first foray into the Kannada literature. The best example of a Jain-influenced text is ***Dharmanathapurana*** written by **Madhava** on the life of the 15th Tirthankara. Several other scholars like **Uritta Vilasa** wrote ***Dharma Parikshe*** on the Jain teachings of this period. One of the first recorded texts in Kannada is called ***Kavirajamarga***, which was written by **Amoghavarsha I,** in the 9th century. He was also a very powerful Rashtrakuta king.

Kannada language has many great poets but the ‘the three gems’ were unparalleled. They were—

- **Pampa** (9th-10th century AD),
- **Ponna** (9th-10th century AD) and

- **Ranna** (10th-11th century AD).

It was also in the 10th century that Pampa, better known as the 'Father of Kannada' wrote two of his greatest poetic works, ***Adipurana*** (***written in Champu style***) and ***Vikramarjuna Vijaya***. Pampa who was renowned for his mastery over the *rasa* involved in the poetic compositions, was attached to the court of **Chalukya Arikesari**. The second gem or **Ponna** has written a famous treatise, titled ***Shanti Purana*** and the third gem, **Ranna** has authored ***Ajitha Purana***. These two poets were attached to the court of the Rashtrakuta King Krishna III.

Although Kannada became a full-fledged language by the 10th century, but the growth of Kannada literature has been closely attributed to the patronage from Vijayanagara empire. Once the literature flourished several books clarifying the grammar of the language were written like ***Shabdamanidarpana*** by Keshiraja.

Several quasi-religious texts were also composed in this period. **Narahari** composed ***Torave Ramayana***, which is said to be the first story on Rama inspired by the *Valmiki Ramayana* and written entirely in Kannada. Another famous text was ***Jaimini Bharata***. It was written by Lakshmisha.

What sets Kannada apart was the close association with the people who read it. The title of being the *people's poet* was given to **Sarvajna** (16th century) who composed ***tripadi*** (Three- lined poems). Even more exceptional is the **first poetess** of some repute in Kannada called **Honnamma** who wrote the ***Hadibadeya Dharma*** (Duty of a devout wife).

MEDIEVAL LITERATURE

Several different trends emerged in the medieval period which affected the languages and dialects that emerged. The major change was the emergence of Persian as the writing language of the Delhi Sultanate and Mughal courts. This period also saw the **development of Hindi** from the ancient ***apabhramsa*** language.

Persian

Although the roots of Persian language are as old as Sanskrit, it came to India with the coming of **Turks and Mongols** in the **12th century**. It is during their rule that Persian became the mode of communication of the court. One of the finest Persian poets is **Amir Khusrau Dehlavi** of 12th-13th century. Apart from his **Divan** (collection of poetry in Persian), he also wrote ***Nuh Sipihr*** and the ***Duval Rani-Khizr Khan***, which is a tragic love poem.

In the Delhi Sultanate, multiple texts were written in Persian. Most of them were concerned with creating histories for the rulers. Ziauddin **Barani** is amongst the top *historians* of that period and he wrote ***Tarikh-e-Firoz Shahi***. Another famous historian was ***Minhaj-i-Siraj***. There are several travel accounts written by famous travellers like **Ibn Battuta** (Moroccan traveller) that explain the socio-political scenario of the period.

The production and dissemination of literature in Persian shot up in the Mughal period. Mughal emperor **Babur** wrote ***Baburnama*** (Book of Babur) in Turkish, which is his *autobiography* and gives important information about the Mughal conquest of India. One of the greatest sources about the period of Jahangir was ***Tuzuk-i-Jahangiri*** (autobiography of Jahangir). Another important work is ***Humayun-namah*** which gives an account of his life and struggles to get the throne, written by half-sister of Humayun, **Gulbadan Begum**. The greatest emperor of this period was **Akbar** and ***Ain-e Akbari* and *Akbarnama*** written by his court historian **Abul Fazl** are the best examples of literature of this period. He ordered several translations of Sanskrit texts like *Ramayana*, *Bhagwata Gita* and several *Upanishads* into Persian. Two major examples are the *Mahabharata* which when translated into Persian was called ***Razmnama*** by Badauni (1540–1605). One of highly illustrated works from this period is called ***Hamzanama,*** which depicts the story of the mythical Persian hero, Amir Hamza. **Malik Muhammad Jayasi** composed his ***Padmavat*** in 1540. **Faizi** was considered a master of Persian poetry and was among Navaratnas in the court of Akbar.

Several texts were produced in the period of **Shah Jahan**, especially about the emperor like ***Shahjahannama*** of Inayat Khan. In Aurangzeb's period, several satirists like **Jafar Zatalli** wrote their ***Kulliyat*** (collection of poetry). **Padshahnama** was written by Abdul Hamid Lahori **about Shah Jahan's** reign.

*Aurangzeb's favourite and eldest daughter **Zeb-un-Nissa** was a great **poet** and her writings were compiled posthumously as **"Diwan-i-Makhfi"**. She was imprisoned by her father during her last 20 years of life.*

Urdu

The linguists have debated that Urdu developed through the interaction of Persian and Hindi, especially in the barracks of the Turkish army. Amir Khusrau also wrote several texts in Urdu, which was in its nascent stage in this period.

The language mostly *follows the grammar of Hindi* and the form and *script of Persian.* As it was used by the Bahmani States of Ahmadnagar, Golconda, Bijapur and Berar, it was initially also called ***Dakkani*** (Southern).

One of the greatest Urdu poets is **Mirza Ghalib** (1797–1869) who composed ***Diwan*** (collection of poetry) in Urdu. Several other Urdu poets were Sauda, Dard and Mir Taqi Mir. In the 20th century, a major figure in Urdu literary writing was **Iqbal** who wrote ***Bang-e- Dara***. He is famous for writing **'Saare jahan se achcha'**, which has become a celebrated nationalistic song.

Apart from the last emperors of the Mughal empire like Bahadur Shah Zafar, who also wrote in Urdu; the Nawabs of Awadh patronised several scholars who composed in Urdu. In the 20th century, it was given uplift by the moderniser Sir Syed Ahmad Khan who wrote several didactic and nationalist texts in Urdu and English.

Hindi and its Dialects

Hindi as we know it today, evolved between 7th and 14th century from **Apabhramsa**, which evolved from Prakrit. The language got its biggest boost with the **Bhakti movement** which *shunned the use of Sanskrit* as it was the language of the *Brahmins* and common people did not use it. Hence, they started writing in the language of the people and 12th century onwards, a sharp rise in regional languages like Bengali, Hindi, Marathi, Gujarati, etc. was seen. For a long time, Hindi literature was in the shadow of its Sanskrit antecedents, but **Prithviraj Raso** was probably the **first Hindi book** and it documents the life of Prithviraj Chauhan and the challenges faced by him.

The bulk of the work is poetry by Bhakti writers like **Kabir** who is famous for his ***dohas*** (couplets) that are used by the common people of India even today. **Tulsidas** produced couplets in Braj and was peppered by Persian. He became immortal by writing ***Ramcharitmanas***, one the most revered Hindu texts. Lord Krishna's life also became the subject of various medieval poets like **Surdas** who wrote ***Sur Sagar*** about Krishna's infancy and adolescent affairs with the *gopis*. Rahim, Bhushan and Raskhan also wrote about the devotion to Lord Krishna.

Mirabai is also famous as the woman who renounced the world for Lord Krishna and wrote *Bhakti* poetry for him. **Bihari's Satsai** is also famous in this regard.

MODERN LITERATURE

The period of modern literature has been called Adhunik kaal (a term used mostly in context of Hindi). Hindi emerged as one of the major languages in Northern India along with several other languages making their mark, especially Bengali.

Hindi

With the coming of the British, the focus of literature changed. This change occurred phenomenally in Hindi prose writing where there was a zest to go back to the classics and be inspired by Sanskrit. This zest was combined with the nationalistic fervour. **Bharatendu Harishchandra** wrote his most famous drama ***Andher Nagari*** (City of Darkness) in 1881 and this became a major play on political satire. His another very famous nationalist work is ***Bharat Durdasha***. He is called *"The Father of Modern Hindu Literature"*.

Another major writer from this period is **Mahavir Prasad Dwivedi** after whom an entire phase of Hindi writing has been named. In the modern period of Hindi called **Adhunik kaal**, there are four sub-sections called:

Bhartendu Yug	1868-1893
Dwivedi Yug	1893-1918
Chhayavad Yug	1918-1937

Contemporary Period	1937-today

The movement to make Hindi the national language, which would link all regions, was spearheaded by **Swami Dayanand**. Although he wrote quite a lot in Gujarati, his most famous work in Hindi is **Satyartha Prakash** in 1875. Several Hindi authors like Munshi Premchand, Suryakant Tripathi **'Nirala',** Maithili Sharan Gupt questioned the orthodoxies in the society. Premchand wrote many anthologies in Hindi and Urdu and his famous works include ***Godan***, ***Karmabhoomi***, etc.

Other notable writers in Hindi include Sumitranandan Pant, Ramdhari Singh 'Dinkar' and Harivansh Rai Bachchan who wrote ***Madhushala***. One of the most famous female writers of Hindi in the 20th century was **Mahadevi Verma**. Jaishankar Prasad's **Kamayani** (1936) is considered as the magnum opus of Chhayavaad (neo-romanticism) genre of Hindi literature.

Bengali, Odia and Assamese Literature

In the 20th century, the development of Bengali literature rivaled with Urdu and Hindi. The distribution of this literature was facilitated by the establishment of the **Baptist Mission Press** at Serampore, Bengal by an Englishman, **William Carey** in 1800. Carey was also responsible for writing a book about the grammar of Bengali and also published an English- Bengali dictionary. His press inspired wealthy local Bengalis to open their own press and disseminate literature in Bengali. Although a lot of ancient and medieval literature in Bengali like the **Mangal Kavyas** existed, but before the 19th century it had not been widely published.

It was with the nationalist fervour reaching Bengal that the literature took a definite turn towards the concerns of the common man's suffering and the nation's plight under the British rule. **Raja Ram Mohan Roy** was amongst the first to write in Bengali and English and his work was read widely. His contemporary writers were **Ishwar Chandra Vidyasagar** and Akshay Kumar Dutta. The zenith of nationalist Bengali literature was achieved by the writing of **Bankimchandra Chatterjee**. His work ***Anandamath*** was hugely popular, so much so that ***Vande Mataram***, our national song, is an excerpt taken from this novel.

The first Indian to win a Nobel Prize was also a Bengali writer, **Rabindranath Tagore**. He got this award for his Bengali masterpiece ***Geetanjali*** in 1913. **Sharat Chandra Chatterjee**, **Qazi Nazrul Islam** and R.C. Dutt made important contributions to Bengali literature.

In the medieval period, **Assamese** literature was dominated by ***buranjis*** (court chronicles). Apart from these official works, **Sankardev** composed devotional poetry in Assamese. In context of the modern Assamese literature, two major scholars namely **Padmanath Gohain Baruah** and **Lakshminath Bezbaroa**, have made their mark.

From the East of India, a sizeable corpus comes from Odia literature. The first work came from **Sarala Das** (15th century). In the Medieval period, one of the outstanding writers was **Upendra Bhanja** who wrote in early 18th century. In the modern period, **Radhanath Ray** and **Fakir Mohan Senapati** have made their mark with the nationalistic tenor to their work.

Gujarati, Rajasthani and Sindhi Literature

As mentioned earlier *Bhakti* movement was at its peak in Gujarat and that affected the literature composed there. **Narsinh Mehta** (15th century) is a very popular name in this area as he combined devotional songs for Lord Krishna with local folk traditions. The later period saw poetry by **Narmad** (19th century) and prose by **Govardhan Ram** (19th-20th century) who wrote the classic Gujarati novel, **Saraswati Chandra** and which was recently made into a television series.

The pinnacle of success in Gujarati literature was achieved by **Dr K.M. Munshi** who has written fiction and non-fiction (historical) work too. One of his finest novels is **Prithivivallabh (1928)**.

The medieval Rajasthani literature was ridden with several dialects and has two main forms of fictional writing called **Dingal** and **Pingal**. The most famous text in this context is **Dhola Maru**. The writings of Mirabai in Braj have been very famous. Several other saints composed devotional poetry in this region. The stories of Rajasthani writers were usually oral in nature and were spread by the bards who sang the **virkavya** (victory poetic songs).

The literature in **Sindhi** has been deeply influenced by the two regions surrounding it: Rajasthan and Gujarat. As Sindh was always on the border of

India, it was amongst the first to come in contact with Islamic settlers in India, which also explains the influence of Islam and Sufism on the poetry. The poetry is very lyrical and meant to be sung. Two prominent names in Sindhi Literature are **Dewan Kauramal** and **Mirza Kalich Beg** of 18th-19th century.

Kashmiri Literature

As mentioned earlier, one of the earliest texts from Kashmir was Kalhana's ***Rajatarangani*** written in **Sanskrit** in 12th century AD. The local people used Kashmiri and it had influences from Persian and Hindi dialects. In the early medieval period when the *Bhakti* movement was at its peak, Kashmiri language saw its first female poetess called **Lal Ded**, who was a Shaivite mystic.

But the major spread happened after the coming of Islam and Sufism to Kashmir and several major writers like Sufi Ghulam Mohammad, Zinda Kaul, Mahjoor, etc. Another interesting person in Kashmiri literature is Noor Din who was also known as **Nund Rishi** and was purported to bring the Hindi and Islamic elements together in his poetry. With the political power passing to the Dogra family in Jammu in 1846, Kashmiri has been eclipsed by **Dogri** language. Recently, some interest has again begun in reviving the language.

Punjabi Literature

Several regional and geographical influences have not only affected the politics of Punjab but also its literature and it was composed in two major scripts: Persian and Gurmukhi. One of the greatest texts of the world is the religious book of the Sikhs: the ***Adi Granth*** and a majority of it is in **Gurmukhi**. It also comprises of Dohas of Kabir, Dadu and Nanak in Hindi or Braj, but it is a very composite text.

Guru Gobind Singh, who contributed to the Adi Granth, had also written ***Savaiye*** (poetry) in Punjabi. The local literature took heavily to love stories and epics like *Sohni-Mahiwal*, *Sassi-Punnu* and the very famous ***Heer-Ranjha***, which was composed by **Waris Shah**. The Sufi poetry of **Baba Farid** and **Bulley Shah** became popular with the masses as well as with the rulers of this region. They composed many songs or classical compositions called ***Kafi*(s)** that were usually sung by people.

Modern Punjabi literature was also affected by nationalistic writing and **Bhagat Singh's** legendary '**Rang de Basanti Chola**' is a classic example of this trend. There was a trend to also remember the past rulers who might have repelled the British and Bhai Vir Singh wrote the **Rana Surat Singh** keeping such sentiments in mind. Contemporary writers include Dr. Mohan Singh and Puran Singh.

Marathi Literature

Although we categorise it as the Marathi language, there are several dialects in Maharashtra and the literature is composed in all of them. The oldest known work in Marathi is from the 13th century by Saint **Jnaneshwar** (also known as Gyaneshwar). He is credited to begin the *kirtan* in Maharashtra and has written a detailed commentary on the *Bhagvata Gita* in Marathi. Apart from him, several saints like Namdev, Sena and Gora were popular from the same period. The oldest known female writer is **Janabai** (13th-14th century).

But the most famous saint from Maharashtra from the 16th century was **Eknath** who wrote commentaries on *Bhagwata Purana* and *Ramayana*. As he also composed works in the vernacular language, he became very popular with the masses that sung his songs. **Tukaram** (17th century) and **Ramdas** (17th century) are the other notable *Bhakti* poets.

The nationalist movement affected the Marathi poetry and prose writing too. One of our greatest nationalistic figures, **Bal Gangadhar Tilak,** published his regional news paper ***Kesari*** in Marathi. This paper criticised the British and their policies and published tracts by leading revolutionaries of that time. Marathi prose writing took a turn for the better with the works of Hari Narayan Apte, V.S. Chiplunkar and Kesavasut. Contemporary lots of Marathi poets include M.G Ranade, G.T. Madkholkar and K.T Telang.

Previous Years' Questions of Preliminary Examination

2016

1. With reference to the cultural history of India, the memorising of chronicles, dynastic histories and epic tales was the profession of who of the following?

   (a) Shramana

   (b) Parivrajaka

   (c) Agrahaarika

   (d) Magadha

2. Which one of the following books of ancient India has the love story of the son of the founder of Sunga dynasty?

   (a) Swapnavasavadatta

   (b) Malavikagnimitra

   (c) Meghadoota

   (d) Ratnavali

3. Who of the following had first deciphered the edicts of Emperor Ashoka?

   (a) Georg Buhler

   (b) James Prinsep

   (c) Max Muller

   (d) William Jones

2004

4. Which of the following four Vedas contains note on magical charms and spells?

   (a) Rigveda

   (b) Yajurveda

   (c) Atharva veda

   (d) Samaveda

2003

5. ‘Mrichchhakatika’ an ancient Indian book written by Shudraka deals with
   (a) the love affair of a rich merchant with the daughter of a courtesan
   (b) the victory of Chandragupta II over the Shaka Kshatrapas of Western India
   (c) the military expeditions and exploits of Samudragupta
   (d) the love affair between a Gupta King and a princess of Kamarupa

Answers

1.(a)

2.(b)

3.(b)

4.(c) The earliest description of magical charms and spell could be found in Atharvaveda.

5.(a) Mrichchhakatika is a ten act Sanskrit drama attributed to Sudraka, and is generally thought to have lived sometime between the 2nd century BC and 5th century AD. The play is set in the ancient city of Ujjain during the reign of the king Pataka. The central story is that of noble that a young Brahmin Charudatta fails in love with a wealthy courtesan vasantasena.

Practice Questions for Preliminary Examination

1. Consider the following statements:
   (i) Didactic text is usually used for story writing and novels.
   (ii) Narrative text is used for writing on political or moral issues.
   Which of the above is/are correct?
   (a) Only (i)
   (b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

2. Which of the following texts preaches Vasudhaiva kutumbakam?
   (a) Vedas
   (b) Puranas
   (c) Upanishads
   (d) Brahmanas
3. Which of the following is not a major veda?
   (a) Yajur
   (b) Atharva
   (c) Sama
   (d) Gandharva
4. Sama Veda is written in:
   (a) Sanskrit
   (b) Pali
   (c) Prakrit
   (d) Ardha Magadhi
5. Who is chief deity under Rig Veda?
   (a) Indra
   (b) Varun
   (c) Agni
   (d) Vayu
6. Which of the following goddess find their mention in Rig Veda?
   (a) Usha
   (b) Prithvi
   (c) Vak
   (d) All of these
7. Which Veda focuses on the treatment of various ailments?
   (a) Rig

(b) Yajur
(c) Atharva
(d) Gandharva

8. The compilation of ritualistic information on the birth and death cycles as well as the complexity of the soul are:
   (a) Vedas
   (b) Upanishads
   (c) Brahmanas
   (d) Ayankas

9. Consider the following statements:
   (i) Parable is a compilation of short stories which usually feature animals, in animal objects, mythical creatures, plants, etc. who are given human life qualities.
   (ii) Fables are the short stories which usually features a human character.

   Which of the above statement/statements is/are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)
   (d) Neither (i) nor (ii)

10. Consider the following statements:
    (i) Sushruta Samhita deals with medicine.
    (ii) Madhava Nidana deals with Pathology.

    Which of the above statement/statements is/are correct?
    (a) Only (i)
    (b) Only (ii)
    (c) Both (i) and (ii)
    (d) Neither (i) nor (ii)

11. Which of the following is not correctly matched?

(a) Charak Samhita – Medicine
(b) Madhava Nidana – Pathology
(c) Lagadha – Vedanga Jyotisha
(d) Panch Siddhantika – Grammar

Answers

1. (d)
2. (a)
3. (d)
4. (a)
5. (a)
6. (d)
7. (c)
8. (d)
9. (d)
10. (b)
11. (d)

Previous Years' Questions of Main Examination

2016

1. Krishnadeva Raya, the King of Vijayanagara, was not only an accomplished scholar himself but was also a great patron of learning and literature. Discuss.

2013

2. Though not very useful from the point of view of a connected political history of South India, the Sangam literature portrays the

social and economic conditions of its time with remarkable vividness. Comment.

Practice Questions for Main Examination

1. Distinguish between didactic and narrative texts with reference to literature?
2. Most of the ancient literary works is in Sanskrit language. Elucidate.
3. Write a brief note on the use of Pali and Prakrit in ancient literature.
4. Why is Tamil Literature prominently known as Sangam Literature?
5. Describe the role of Sanskrit in the development of literature in ancient India.
6. Modern literature has found its dominance in Eastern and Northern part of India. Examine.

16

SCHOOLS OF PHILOSOPHY

INTRODUCTION

Philosophy has a long tradition in the literature of ancient India. Several philosophers were engaged with the mysteries of life and death and forces beyond them. More often than not there are overlaps between the religious denominations and the philosophy that they propound. The difference between various philosophical schools crystallised once the State and varna-divided social order, became the mainstay of the Indian sub-continent. Major schools agreed that man should strive for the fulfillment of **four goals**:

Goals for Life	Meaning	Treatise on the Goal
Artha	Economic means or wealth	Matters related to the economy were discussed in ***Arthashastra***.
Dharma	Regulation of social orders	Matters related to the State were discussed in the ***Dharamsastra***.
Kama	Physical pleasures or love	The ***Kamasastra/Kamasutra*** were written to elaborate on sexual pleasure.
Moksha	Salvation	There are several texts on ***Darshana*** or philosophy that deal with salvation.

Even though everyone propounded these four to be the goals that a person should strive for the main aim of life was to achieve deliverance from the constant circle of life and death. Slowly there were differences amongst some schools about the means to achieve salvation and by the beginning of the Christian Era, two different schools of philosophy were on ascension. These schools were:

I. Orthodox School

This school believed that **Vedas were the supreme revealed scriptures** that hold the secrets to salvation. They did **not** question the *authenticity of the Vedas*. They had six subschools that were called the ***Shada Darshana: Samkhya, Yoga, Nyaya, Veisheshika, Mimamsa and Vedanta***.

II. Heterodox School

They **do not believe** in the originality of the Vedas and **questioned the existence of God**. They are divided into three major sub schools: ***Buddhism***, ***Jainism***, ***Lokayata***.

ORTHODOX SCHOOL

The six major sub-schools of the **Orthodox School** are:

Samkhya School

This is the oldest school of philosophy and was founded by *Kapil Muni* who is supposed to have written the ***Samkhya Sutra***. The word 'Samkhya' or 'Sankhya' literally means 'count'. This school went through two phases of development that were:

Original Samkhya View	New Samkhya View
This view is considered to be the early Samkhya philosophy and dates around **1st century AD**.	This view emerged when newer elements merged with the older Samkhya view during the **4th century AD**.
They believed that the presence of any divine agency was **not necessary** for the creation of the Universe.	They argued that along with the element of nature, **Purusha or spirit was necessary** for the creation of the Universe.
They propounded a rational and **scientific view** of creation of the	They propounded a **spiritual view** of the creation of the Universe.

Universe.	
They also argued that the world owed its existence to nature or ***Prakriti***.	They argued that the coming together of nature and spiritual elements created the world.
This view is considered to be a **materialistic school** of philosophy.	This view is considered to be belonging to a **more spiritual school** of philosophy.

Both the schools argued that salvation could be attained through the acquisition of **knowledge**. Lack of knowledge is supposed to be the root cause for the misery of man.

Fig. 16.1: *Kapil Muni*

This school believed in **dualism or *dvaitavada***, i.e. *the soul and the matter are separate entities*. This concept is the basis of all **real knowledge**. This knowledge can be acquired through three main concepts:

- ***Pratyaksha:*** Perception
- ***Anumana:*** Inference
- ***Shabda:*** Hearing

This school has been famous for their scientific system of inquiry. The final philosophy argued that *Prakriti* and *Purusha* are the basis of reality and they are absolute and independent. As **Purusha** is closer to the attributes of a **male**, it is associated with the consciousness and cannot be changed or altered. Conversely, **Prakriti** consists of **three major attributes**: thought, movement and transformation. These attributes make it closer to the physiognomy of a **woman**.

Yoga School

The Yoga school literally means the **union of two major entities**. They argue that human being can achieve salvation by combining **meditation** and **physical application** of yogic techniques. It is argued that these techniques lead to the **release of Purusha from the Prakriti** and would eventually lead to salvation. This origin of Yoga and the school have been expounded in the ***Yogasutra*** of ***Patanjali*** that is attributed tentatively to the 2nd century BC.

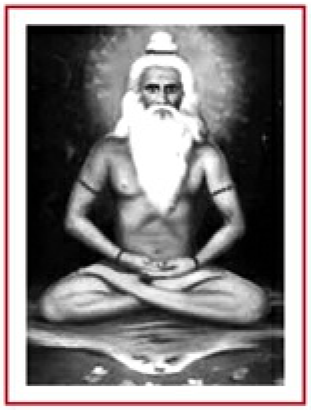


Fig. 16.2: *Yoga posture*

The physical aspect of this school deals primarily with exercises in various postures that are also called ***asanas***. There are several types of breathing exercises that are called ***pranayams***. Other means of achieving *mukti* or freedom are:

Means of Achieving Freedom	**Meanings/Ways of achieving it**
Yama	Practicing self-control
Niyama	Observation of the rules governing one's life
Pratyahara	Choosing an object
Dharna	Fixing the mind (over the chosen object)

Dhyana	Concentrating on the (above-mentioned) chosen object
Samadhi	It is the merging of the mind and the object and that leads to the final dissolution of the self

The Yoga school favours these techniques as they help humans to **control their mind**, **body** and **sensory organs**. They propound that these exercises can help if one believes in the existence of god as a guide, mentor and teacher. They would help the individual to move away from worldly matter and achieve the concentration required to get salvation.

Nyaya School

As the name of the school suggests, they believe in the technique of **logical thinking** to achieve salvation. They consider the life, death and salvation to be like mysteries that can be solved through logical and analytical thinking. This school of thought was supposed to be founded by **Gautama** who is also identified as the author of the **Nyaya Sutra**.

The school argues that by using logical tools like **inference**, **hearing** and **analogy**; a human being could verify the truth of a proposition or statement.

It believes that God not only created the Universe but also sustained and destroyed it. This philosophy constantly stressed on **systematic reasoning and thinking**.

Vaisheshika School

The Vaisheshika school believes in the **physicality of the Universe** and is considered to be a realistic and objective philosophy that governs the Universe. **Kanada** who wrote the basic text governing the Vaisheshika philosophy is often considered the founder of this school. They argue that everything in the Universe was created by the **five main elements**: **fire**, **air**, **water**, **earth** and **ether (sky)**. These material elements are also called **Dravya**. They also argue that reality has many categories, for example, action, attribute, genus, inherence, substance and distinct quality.

As this school has a very scientific approach, they also developed the **atomic theory**, i.e. all material objects are made of atoms. They explain the phenomenon of this universe by arguing that the atoms and molecules combined to make matter, which is the basis for everything that can be physically touched or seen. This school was also responsible for the beginning of **physics** in Indian sub-continent. They are considered to be the propounders of the mechanical process of formation of this Universe.

- On the subject of god, even though they argue for scientific thinking, they **believe in god** and consider him the guiding principal.
- They also believe that the **laws of karma guide this Universe**, i.e. everything is based on the actions of the human beings. We are rewarded or punished according to our actions.
- God decides the merits and the demerits of our actions and man is sent to heaven or hell accordingly.
- They also believed in salvation, but it was parallel to the creation and destruction of the Universe, which was a cyclic process and was decided by the wishes of the God.

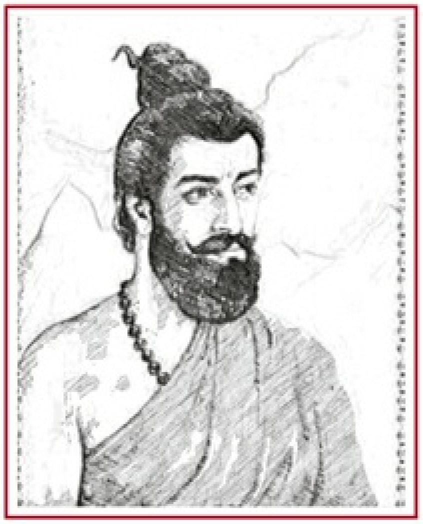


Fig. 16.3: *Maharshi Kanada*

Mimamsa School

The word 'Mimamsa' literally means the art of **reasoning**, **interpretation** and **application**. This school focuses on the analysis of the texts of *Samhita* and *Brahmana* that are portions of the Vedas. They argue that the **Vedas contain the eternal truth** and they are the repositories of all knowledge. If one has to attain religious merit, acquire heaven and salvation, they would have to **fulfill all the duties** which are **prescribed by the Vedas**.

The texts that describe the Mimamsa philosophy in detail, are the *Sutras* of **Jaimini**, which were supposedly composed in the 3rd century BC. Further inroads into the philosophy were made by two of their greatest proponents: ***Sabar Swami*** and ***Kumarila Bhatta***.

They argue that salvation is possible through **performing rituals** but it is also necessary to understand the justification and reasoning behind vedic rituals. It was necessary to understand this reasoning if one wanted to perform the rituals perfectly, which will allow them to attain salvation. One's actions were responsible for their merits and demerits and a person would enjoy the bliss of heaven as long as their meritorious acts lasted. But they would **not be free** of the **cycle of life and death**. Once they achieve salvation, they would be able to break free from this unending cycle.

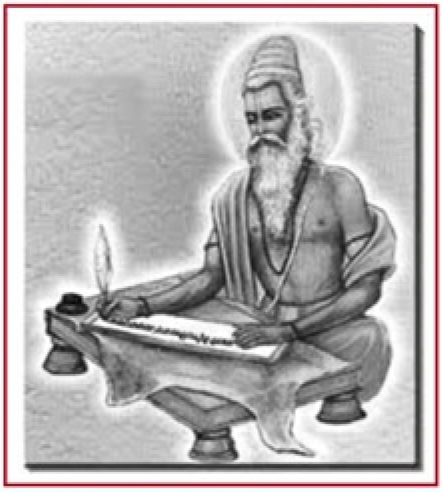


Fig. 16.4: *Rishi Jaimini*

The **main focus** of this philosophy was on the **ritualistic part of the Vedas**, i.e. to achieve salvation, one has to perform the **Vedic rituals**. As most humans did not understand the rituals properly they would have to take **assistance of the priests**. Therefore, this philosophy **inherently legitimized the social distance** between the various classes. This was used as a device by the **Brahmans** to maintain their clout over people and they continued to dominate the social hierarchy.

Vedanta School

Vedanta is made of two words- ‘Veda’ and ‘ant’, i.e. the **end of the Vedas**. This school upholds the philosophies of life as elaborated in the **Upanishads**. The oldest text that formed the basis of this philosophy was ***Brahmasutra*** of **Badrayana**. The philosophy propounds that ***Brahm*** is the reality of life and everything else is unreal or ***Maya***.

Furthermore, the *atma* or the consciousness of self is similar to the *brahm*. This argument **equalizes atma and brahm** and if a person attains the **knowledge of the self**, he would automatically understand *brahm* and would achieve salvation.

This argument would make *brahm* and *atma* **indestructible** and eternal. There were social implications of this philosophy, i.e. that true spirituality was also implicit in the unchanging social and material situation in which a person is born and placed.

But this philosophy evolved in 9th century AD through the philosophical intervention of **Shankaracharya** who wrote commentaries on the Upanishads and the Bhagavad Gita. His changes led to the development of **Advaita Vedanta**. Another major philosopher of this school was **Ramanujan** who wrote in the 12th century AD. His intervention led to some differences in Vedanta school:

Shankaracharya’s View	**Ramanujan’s View**
He considers *brahm* to be without any attributes.	He considers *brahm* to possess certain attributes.
He considers Knowledge or jnana/gyan to be the main means of attaining salvation	He considers loving the faith and practicing devotion as the path to attain salvation

The Vedanta theory also gave credence to the *Theory of Karma*. They believed in the theory of ***Punarjanama*** or rebirth. They also argued that a person would have to bear the brunt of their actions from the previous birth in the next one. This philosophy would also allow people to argue that sometimes they suffer in their present birth because of a misdeed of the past and the remedy is beyond their means except through the finding of one’s *brahm*.

HETERODOX SCHOOL

The three sub-divisions of the **Heterodox** School are:

1. Buddhist philosophy (explained in Chapter 14)
2. Jain philosophy (explained in Chapter 14)
3. Charvaka School or Lokayata philosophy

Charvaka School or Lokayata Philosophy

Brihaspati laid the foundation stone of this school and it was supposed to be one of the earliest schools that developed a philosophical theory. The philosophy is old enough to find mention in the Vedas and ***Brihadarankya*** Upanishad. The Charvaka School was the main propounder of the **materialistic view to achieve salvation**. As it was geared towards the common people, the philosophy was soon dubbed as **Lokayata** or something derived from the *common people.*

Fig. 16.5: *Charvaka School*

The word 'Lokayata' also meant a keen attachment to the physical and material world (*loka*). They argued for a complete disregard of any world beyond this world that was inhabited by a person. They denied the existence of any supernatural or divine agent who could regulate our conduct on earth. They argued **against the need to achieve salvation** and also denied the existence of *brahm* and God. They believed in anything that could be touched and be experienced by the human senses. Some of their main teachings are:

- They *argued against* Gods and their representatives on the earth – the priestly class. They argued that a Brahman manufactures false rituals so as to acquire gifts *(dakshina)* from the followers.
- Man is the centre of all activities and he should enjoy himself as long as he lives. He should consume all earthly goods and indulge in sensual pleasure.
- The Charvakas do not consider **'ether'** as one of the five essential elements because it cannot be experienced through the perception. Hence, they say that Universe consists of **only four elements**: fire, earth, water and air.
- This school argues that there is no other world after this one, hence death is the end of a human being and pleasure should be the ultimate objective of life. Hence, they propound the theory of **'eat, drink and make merry'**.

Previous Years' Questions of Preliminary Examination

2014

1. Which one of the following pairs does not form part of the six systems of Indian Philosophy?
   (a) Mimamsa and Vedanta
   (b) Nyaya and Vaisheshika
   (c) Lokayata and Kapalika
   (d) Samkhya and Yoga

2013

2. With reference to the history of philosophical thought in India, consider the following statements regarding Samkhya School:

   (i) Samkhya does not accept the theory of rebirth or transmigration of soul.

   (ii) Samkhya holds that it is the self-knowledge that leads to liberation and not any exterior influence or agent.

   Which of the statements given above is/are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

Answers

1.**(c)** Lokayata and Kapalika are not among the six orthodox schools of philosophy.

2.**(b)** The Samkhya School denies the existence of God. However, rebirth and transmigration of soul are inherent in the Samkhya School. Liberation results from the disappearance of the limitations of self-awareness.

Practice Questions for Preliminary Examination

1. Which of the following do not belong to Heterodox school of Philosophy?

   (a) Buddhist school

   (b) Jaina school

   (c) Charvaka school

   (d) Vedanta school

2. Which school of philosophy has a view that Salvation can be attained through acquisition of knowledge?

   (a) Samkhya school

(b) Nyaya school

(c) Vaisheshika school

(d) Mimamsa school

3. Consider the following:

(i) Samkhya school believes in Advaitavada.

(ii) Ramanujan was its major philosopher.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) & (ii)

(d) Neither (i) nor (ii)

4. Which of the following is not correctly matched?

(a) Samkhya - Kapilmuni

(b) Vaisheshika - Kanada

(c) Mimamsa - Shankaracharya

(d) Nyaya - Gautama

5. Consider the following about Vedanta school -

(i) Shankaracharya considered knowledge to be the main means of attaining salvation.

(ii) Ramanujan considered loving the faith and practicing devotion as the path of salvation.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(d) Neither (i) nor (ii)

(c) Both (i) & (ii)

Answers

1. (d)

2. (a)
3. (d)
4. (c)
5. (c)

Previous Years' Questions of Main Examination

2007

1. Write a short note on Charvaka?

Practice Questions for Main Examination

1. Explain in brief the six orthodox schools of philosophy?
2. How is the orthodox school different from the heterodox school?
3. Point out the differences between the Shankaracharya's view and Ramanujan's view about Vedanta School?
4. Does the young generation of India think on the lines of Charvaka school of philosophy?

17

INDIAN CINEMA

INTRODUCTION

India has one of the **largest film industries** in Asia. The Indian Film Industry is also well known for producing the *largest number of films in the world*. It produces films in various languages like Hindi, Telugu, Tamil, Bhojpuri, etc. As per survey conducted in 2014, India produces nearly **3000 celluloid films**, which were further classified into around 1000 short films and 1969 feature films.

Recently, a provision was passed to allow **full Foreign Direct Investment** in the film sector which led major international media houses like the 20th Century Fox, Warner Bros., etc. to invest in Indian films. This has also led major foreign directors to pick up socio-cultural issues relevant to India.

IMPORTANCE OF INDIAN CINEMA

- Most films produced in the post-independence era have shaped our *identity as a nation* and also of an individual living in India.
- Cinema has helped us to portray and understand the *socioeconomic* and *political* existence of Indians and how it has evolved with changing times.
- Most empirical studies show that films have a deep impact on the common man's psyche and people associate themselves with the actors, and empathise with their characters as they are real.
- It is not only *entertainment* for three hours but also is an experience that people usually carry with themselves and like to remain associated with.

- In most cases there are two types of cinema: one for entertainment and the other for *showing the realities* of day- to-day life that is called 'alternate' or **'Parallel' cinema**.
- It is not only available in urban metropolitan areas but has also percolated to rural areas and smaller cities.

HISTORY OF INDIAN CINEMA

The **Lumiere Brothers** who are famous as the inventors of Cinematograph brought the concept of motion pictures to India. They exhibited six-soundless short films in Bombay in 1896, which managed to engross the audience. Shot by an unknown photographer in 1897, the first film was titled ***Coconut Fair*** and ***Our Indian Empire***.

The Italian duo, **Colorello** and **Cornaglia**, who made an exhibition in tents at the Azad Maidan in Bombay (now Mumbai), started the next big venture. These were followed by a spate of short films like *The Death of Nelson*, *Noah's Ark*, etc, exhibited in Bombay in 1898.

But these were all foreign ventures, which were focusing on the British or their empire in India. The *first motion venture by an Indian* was by **Harishchandra Bhatavdekar**, who was popularly known as *Save Dada*. He made two short films in 1899 and exhibited them to the audience. In 1900s, there were very few Indian filmmakers but notable amongst them was **F.B. Thanawalla** who made *Taboot Procession* and *Splendid New Views of Bombay*. Apart from him, **Hiralal Sen** was very well known for his picture *Indian Life and Scenes* made in 1903. Gradually, the market for these pictures increased and as these were temporary exhibits, it created an urgent need for a cinema house. This need was fulfilled by **Major Warwick**, who established the *first cinema house* in **Madras** (now Chennai) in 1900. Later a wealthy Indian businessman, **Jamshedjee Madan** established the **Elphinstone Picture House** in Calcutta (now Kolkata) in 1907. Looking at the profits in the budding Indian market, **Universal Studios** established the first Hollywood based agency in India in 1916.

The Era of Silent Films

The decade of **1910 to 1920** was dominated by silent films. Although they were called silent films, they were **not totally mute** and were accompanied by **music and dance**. Even when they were being screened in the theatres, they were accompanied with live musical instruments like sarangi, tabla, harmonium and violin. The first Indo-British Collaboration for making a silent movie was in 1912 by N.G. Chitre and R.G. Torney. Their film was titled ***Pundalik***.

Dadasaheb Phalke who produced the film titled **Raja Harishchandra** in 1913 made the *first indigenous Indian silent film*. He is known as the *Father of Indian Cinema* and is credited with films like *Mohini Bhasmasur* and *Satyavan Savitri*. He is also credited for making the first box office hit titled ***Lanka Dahan*** in 1917.

The process of film-making got an impetus in 1918 by the opening of **two** film companies, i.e. Kohinoor Film Company and Dadasaheb Phalke's Hindustan Cinema Films Company. Once films began making a decent amount of money, the government imposed **'Entertainment Tax'** in Calcutta in 1922 and next year in Bombay. The film companies gave an opportunity to many filmmakers like Baburao Painter, Suchet Singh and V. Shantaram.

As this was the beginning of cinema in India, the filmmakers explored several different subjects. The most popular subjects were *mythology* and *history* as the stories from history and folklore had a great appeal to the audience's sense of a shared past.

Some writers and directors also picked up *social issues* like **V. Shantaram** who made *Amar Jyoti*, a film about women's emancipation. During this period there were very few notable women filmmakers. **Fatma Begum** was the first Indian woman who produced and directed her own film in 1926, titled *Bulbul-e-Paristan*. The **first film controversy** regarding censorship was over the film *Bhakta Vidur*, which was banned in Madras in 1921.

Several international collaborations were also made during this period. One of the most popular movies made in collaboration with Italy was Madan's *Nala Damayanti*. Himanshu Ray who directed successful films like *A Throw of Dice* and *Prem Sanyas*, used Indo-German sponsorship.

The Epoch of Talkies and Colour Films

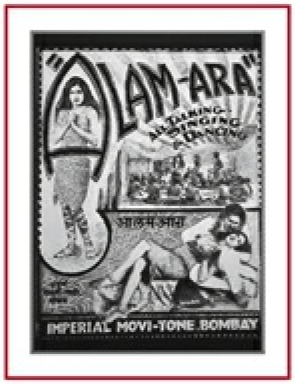


Fig. 17.1: *Poster of Alam-Ara*

The first talking film was **Alam Ara**, which was directed by **Ardeshir Irani** in 1931. This film had a few memorable songs by W.M. Khan, who was India's first singer and his song *De de khuda ke naam par* was the **first recorded song** in Indian cinematic history.

Several big banners like *Bombay Talkies*, *New Theatres* and *Prabhat* emerged in the late 1930s and they were also responsible for the coming of the **Studio System**. The first film to use the studio system in 1935 was P.C Barua's *Devdas.* The production houses started experimenting with the content of the films and the production styles.

This experimentation led to the coming of colour films like *Sairandhri* made by Prabhat in 1933, which is the **first Indian colour film**, but it was processed and printed in Germany. Films like ***Kisan Kanya*** deserve a mention for being the first indigenously made colour film and was produced by Ardashir Irani. Some of the other distinctive films were:

1935	J.B.H Wadia and Homi Wadia	*Hunterwali*	These were the first Indian stunt films. They had an Indian actress of Australian origin *Mary Evans* who earned an Indian nickname **'Fearless Nadia'**.
		Toofan Mail	
		Punjab Mail	
		Flying Rani	
1937	J.B.H Wadia	*Naujawan*	First film without any songs.
1939		*Premsagar*	First **South** Indian film.

	K. Subrahmanyam		

War Ravaged 1940s

The forties were a period of turmoil in Indian politics and it was reflected in the films produced during that period. The **fervour for independence** was displayed in the films like *Dharti ke Lal*, *Do Aankhen Baarah Haath*, etc. Several films were made on **tragic love stories** and fictional historical tales like *Chandralekha*, *Laila Majnu*, *Sikander*, *Chitralekha*, etc. Even though India was struggling with post- independence troubles, the film industry was growing by leaps and bounds.

Coming of Age - 1950s

The Indian cinema came of age in the 1950s with the setting up of the **Central Board of Film Certification**, established to regulate the content of the large number of films, which were being produced in north and south India. This period saw the rise of 'film stars' who became household names and achieved unprecedented levels of fame. The **'trinity'** of Hindi cinema- Dilip Kumar, Dev Anand and Raj Kapoor, came up during this period. The first techni-colour film was made in 1953 by Sohrab Modi, titled *Jhansi Ki Rani*.

This was also the period when international film festivals turned towards India as a destination. The first **International Film Festival of India** (IFFI) was held in Bombay in 1952. This also opened doors for more Indian films to gain recognition abroad. Bimal Roy's *Do Bigha Zameen* was the *first Indian film* to win an award at **Cannes** Film Festival. Another famous film to win a Cannes Award was Satyajit Ray's *Pather Panchali*. Mother India was nominated in Best **Foreign Language** Film Category in 1957 for **Oscar** Award. Taking a cue from the international scenario, the Government of India instituted the **National Film Awards**, which was first given to the feature film titled *Shyamchi Aai*. The best short film award was given to *Mahabalipuram* produced by Jagat Murari. The first film to win the **President's Gold Medal** was made by Sohrab Modi in 1954, titled *Mirza Ghalib*.

The Golden Era - 1960s

The music industry became an integral part of the film fraternity in the 1960s. Several movies started using music as their unique selling point (USP). Some of the notable ones were *Jis Desh mein Ganga Behti hai*, starring Raj Kapoor, Dev Anand's *Guide*, Yash Chopra's *Waqt*, etc. This period also witnessed two wars of 1962 and 1965, which became the subject of several nationalistic films. Notable amongst this genre was Chetan Anand's *Haqeeqat*, Shakti Samanta's Rajesh Khanna starring ***Aradhana*** and Raj Kapoor starring ***Sangam***. All these movies achieved cult status.

FILM AND TELEVISION INSTITUTE OF INDIA

Fig. 17.2: *Logo of FTTI*

With the firm establishment of the film industry, there was a need for an institution to train various people involved in the complicated film process. This motivated the government to establish the **Film and Television Institute of India** in *Pune* in 1960. This institute trained writers, directors and actors in their craft. It was in 1969 that the doyen of Indian cinema and theatre *Dadasaheb Phalke* passed away and the **Dadasaheb Phalke Award** for *Lifetime Achievement* was instituted in his honour.

The 'Angry Young man' Phase - 1970-80

This period was dominated by the need to produce and direct film around the young men who were finding their feet in industrial Bombay. The successful formula was to make 'rags to riches' stories, which would allow people to live their dreams on screen. **Amitabh Bachchan** became the poster boy for most of these movies and this can be considered as the 'Era of Amitabh Bachchan'. His successful movies include *Zanjeer*, *Agnipath*, *Amar Akbar and Anthony*, etc.

Another film that needs a special mention is the classic ***Sholay*** that was the *first film* to be made on the **70 mm** scale. It broke all existing records and was the longest running film in cinemas till the 1990s.

Phase of Romantic cinema - 1980-2000

The face of Indian cinema changed rapidly from 1980 onwards. There was a spate of movies about *social issues. Romantic* movies and *family dramas* were also getting a huge audience. Three major actors of this period were Anil Kapoor, Jackie Shroff and Govinda. They acted in successful blockbusters like *Tezaab, Ram Lakhan, Phool aur Kante, Hum*, etc. The late 80s saw the emergence of 'anti-hero' image through films like Baazigar and Darr, which launched the stardom of the Khan trio.

LPG in 1990s allowed for advanced technology to come to India. For example, **My Dear Kuttichatan** was India's **first 3D** movie that was made in Malayalam. Indian audience was introduced to another major technology - the **Dolby Sound System**.

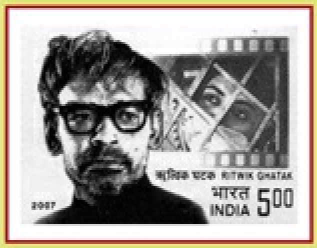
THE PARALLEL CINEMA

The parallel industry from late 1940s always made hard-hitting movies, whose sole purpose was to create good cinema and experiment with the craft even if they were not extremely commercially viable. This movement started in the regional cinema first with the production of **Mrinal Sen's** *Bhuvan Shome* **in 1969**. This opened a wave of **'new cinema'**, which has been focusing on *artistic excellence* and had a *humanist perspective* that was in contradiction to the fantasy based world of popular mainstream cinema.

The **causative factors** for the coming of parallel cinema in India were: **Firstly**, the global trend after World War II had shifted towards **neo-realism** and the depiction of the human errors. This was reflected in the Indian cinema by remarkable movies, which focused on social problems like *Mother India, Shree 420*, etc. **Secondly**, there was now a plethora of institutions related to study of films that were available to people like the **National Film Archive of India** that was opened in 1964. **Lastly**, as India became a hotspot for international film festivals, more and more Indian directors were able to gain access to global cinematic trends that were reflected in their own work.

The foremost name in the parallel cinema movement was of **Satyajit Ray** who made The **Apu Trilogy**-***Pather Panchali***, ***Apur Songsar*** and

Aparajito. These films got him global critical acclaim and several awards. Other distinguished name was **Ritwik Ghatak** who concentrated on the problems of the lower middle-class through his films like *Nagarik, Ajantrik* and *Meghe Dhaka Tara*.



Postage Stamp Released in Honour of Ritwik Ghatak

In the 1980s, parallel cinema moved towards bringing the *role of women* to the forefront. Several **women directors** became very famous in this period. The most notable were Sai Paranjpye *(Chasme Baddoor, Sparsh)*, Kalpana Lajmi *(EkPal)* and Aparna Sen (36 *ChowringheeLane)*. Some even got recognition at the global level like **Meera Nair** whose film *Salaam Bombay* won award at Cannes Film Festival in 1989. Most of these movies discussed the changing role of women in our society. The next box given below highlights the role of women according to the cinematic experience.

Changing Role of women in Indian Cinema

- The image of women, as portrayed in films, has experienced a shift with changing times. During the period of silent movies, the directors focused on the restrictions placed on a woman's life.
- During the period 1920-40, most directors like V. Shantaram, Dhiren Ganguli and Baburao Painter made movies that touched upon women emancipation issues like ban on child marriages, abolition of sati, etc.
- Slowly the cinematic approach changed and they also supported widow remarriage, women's education and the right to equality to women in workspace.
- During 1960-80, the cinematic approach to the woman was extremely stereotypical. When showing the heroine or the 'ideal woman', they

glorified motherhood, fidelity among women and to make absurd sacrifices for her family.

- It is only in the parallel cinema that filmmakers with a strong need to push women's liberation have shown us the life of an Indian woman. Notable directors of this genre are Satyajit Ray, Ritwik Ghatak, Guru Dutt, Shyam Bengal, etc.
- Current age of cinema is also experimenting with the image of a 'modern' woman who works for a living, has a child and a career to balance and is still trying to find her own footing.

SOUTH INDIAN CINEMA

The cinema of South India can be used to refer collectively to the ***five film industries*** of South India—the Tamil, the Telugu, the Kannada, the Malayalam, and the Tulu (Coastal Karnataka) film industries as a single entity.

Telugu and the Tamil film industries are the biggest among them.

Telugu cinema produced numerous films based on mythological themes. The stories of epics like Ramayana and the Mahabharata are very popular in Andhra Pradesh. ***N.T.Rama Rao*** was famous mainly from his portrayals of the characters of Krishna, Rama, Shiva, Arjuna and Bhima.

Mythological stories are also depicted in ***Kannada and Tamil films***.

However, films based on ***socio-economic issues*** form a ***major component*** of South Indian cinema. Plots involving: corruption, asymmetric power structures, prevalent social structures and its problems like unemployment, dowry, remarriages, violence on women, etc. brought out these problems from the closet and challenged people to re-think their views. Movies in 1940s-1960s also had political overtones and were used to drive propaganda.

Illustrative list of notable superstars include M.G.Ramachandran, N.T. Rama Rao, Shivaji Ganesan, Gemini Ganesan, Rajkumar, Vishnuvardhan, Rajinikanth, Thilakan, Prem Nazir, Mohan Lal, Kamal Hasan, Mammootty, Ajith Kumar, Chiranjeevi, Mahesh Babu, Joseph Vijay and many more.

Notable South Indian actresses include Savitri, Jayasudha, Lakshmi, Suhasini, Sridevi, Revathy, Shobana, Soundarya, Padmini, Jayalalitha, Anjali Devi, etc.

RECENT FILM CONTROVERSIES

One of the most controversial movies made by Shekhar Kapoor was titled **Bandit Queen** in 1994. The Censor Board on the grounds of nudity and obscene content banned this film. Deepa Mehta's ***Water*** that portrayed the lives of widows in the 1930s and their exclusion from society created one of the most important controversies of this millennium. This was banned in various cinema halls in India. Another movie by Deepa Mehta titled ***Fire*** which was made in 1996, was banned by Censor Board on the ground of showing 'unnatural' lesbian relations between two sister-in-laws.

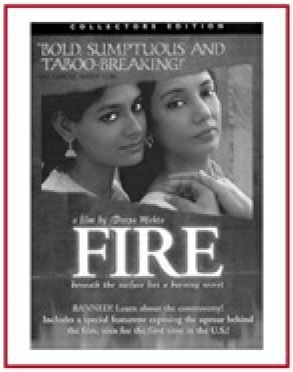

COLLECTORS EDITION
'BOLD, SUMPTUOUS AND TABOO-BREAKING!'
a film by Deepa Mehta
FIRE
beneath the surface lies a burning secret
BANNED! Learn about the controversy!

Fig. 17.3: *Fire Becoming the Cover Story of a Magazine*

Films like **Madras Cafe** was banned in Sri Lanka and parts of United Kingdom as it was made on the Sri Lankan Civil War. Another director Anurag Kashyap has courted many controversies. His film **Paanch** was banned by the Censor Board as it was high on drug abuse, violence and obscene language. Another film **Black Friday** based on the Mumbai bomb blasts, was stopped from release by the Bombay High Court. It was, however, released in limited theatre halls after the trial was over.

In 2014, **Messenger of God,** a film by *Baba Ram Rahim*, created chaos in parts of North India. Similarly, Muslim groups created agitation in parts of Tamil Nadu against Kamal Haasan's **Vishwaroopam** as it supposedly hurt their religious sentiments. But the Censor Board of India gave it a go ahead and the movie was released even though there were cases of violence reported against it.

INDIAN CINEMATOGRAPH ACT OF 1952

The Government of India instituted the Indian Cinematograph Act, 1952 to certify films. The major *function* of the Act was to flesh out the constitution and the functioning of the **Central Board of Film Certification (CBFC)**, or the 'Censor Board of India'.

The Act provides for *appointment of a Chairman* of the Censor Board and also a team of people (not less than twelve and not more than twenty five) to be appointed by the Central Government, to help the Chairman in his functioning. The Board has to *examine the film* and decide if the film should not be exhibited on the grounds of offense to a certain geographical area, age group, religious denomination or political group. It can also direct the applicant of the movie to make modifications and excisions in the film before it can be given a certificate. If such changes are not made, the Censor Board may refuse to sanction the film for public exhibition.

Although certification of films is a subject under the Union, the enforcement of the censorship in their respective domain lies with State governments. The certification is done on the following basis:

<table>
<tr><th>Category</th><th>Certification</th></tr>
<tr><td>U</td><td>Universal exhibition.</td></tr>
<tr><td>A</td><td>Restricted to adult audience only.</td></tr>
<tr><td colspan="2">In 1983, there was an upgradation in the Cinematograph (Certification) Rules which added two more certification categories to the existing ones. They are:</td></tr>
<tr><td>UA</td><td>Unrestricted public exhibition subject to parental guidance for children under the age of 12 years.</td></tr>
<tr><td>S</td><td>Public exhibition restricted to specialised audience like doctors, engineers etc.</td></tr>
</table>

Another major provision of the 1952 Act was, establishment of the **Film Certification Appellate Tribunal** (FCAT). This was set up under section 5D of the Act and was specifically created for hearing appeals of those disgruntled parties who ask for a re-examination of the decision of Censor Board (CBFC).

CBFC

The government body that governs and directs censorship in India is called the **Central Board of Film Certification** (CBFC). It was set up in 1950 under the name Central Board of Film Censors, but the same was changed under the Act of 1952. It is directly under the directive of the **Ministry of Information and Broadcasting**. Although the head office is in *Mumbai*, it has many regional offices that deal specifically with the regional films. These offices are in Delhi, Kolkata, Chennai, Bangalore, Guwahati, Cuttack, Thiruvananthapuram and Hyderabad. All of these institutions provide the certificate to a film without which they cannot be screened in the cinema theatres.

CBFC
CENTRAL BOARD OF
FILM CERTIFICATION

Fig. 17.4: *Logo of Central Board of Film Certification*

The CBFC is a well-structured organisation and it has a Chairman and governing members who are appointed by the government through the **Ministry of Information and Broadcasting**. They can be appointed for a term of three years or more, as per the government directive. The members are usually famous and talented personalities from the film industry or other intellectuals.

It is necessary for **all films** to get a Censor Board Certificate. **Even the foreign films** that are imported to India have to get a CBFC certification. All the films that are **dubbed** from one language to another have to get a fresh certificate to ensure that the language change is not offensive in any manner.

The only **exception** to the CBFC certificate are films made especially for **Doordarshan** as they are the official broadcaster for the Government of India and they have their own set of rules for examining such films. CBFC certification is not required for television programmes and serials.

In 2016, Government of India had constituted **Shyam Benegal Committee** to lay down norms for film certification that take note of best practices in various parts of the world and give sufficient and adequate space for artistic and creative expression.

The Committee submitted their recommendations and some of the **major highlights of their report** are:

- CBFC should only be a film certification body whose scope should be restricted to categorizing the suitability of the film to audience groups on the basis of age and maturity.
- The committee has also made certain recommendations regarding the functioning of the board and has stated that the Board, including Chairman, should only play the role of a guiding mechanism for the CBFC, and not be involved in the day-to-day affairs of certification of films.
- Online submission of applications as well as simplification of forms and accompanying documentation.
- Recertification of a film for purposes of telecast on television or for any other purpose should be permitted.
- Regarding the categorisation of films, the Committee recommended that it should be more specific and apart from U category, the UA Category can be broken up into further sub-categories – UA12+ and UA15+. The A category should also be sub-divided into A and AC (Adult with Caution) categories.

Does India need a National Film Policy?

- It seems **necessary** that India should have a national film policy because we have the *world's largest film producing industry*. More than a thousand movies are made per year and their *contribution to the GDP* of India has been significant.

- The industry is facing a paradox as the growth of industry is uncontrolled while the contents of the films produced are rigidly controlled by the government through the Censor Board. Hence, there should be a *limit to the government's intervention* for sustained growth.
- *Regional cinema* gets pushed to the fringes and a policy is required to bring them at par with the mainstream Hindi cinema.
- The art of filmmaking and photography should be taught and this should be promoted through opening more *film schools* on the lines of FTII.
- There is a need for *global promotion* of Indian cinema and a national policy can guide it in the right direction.
- A national film policy can ensure that incentives are given for *digitisation* of the content.
- New guidelines are required for *censorship* issues that would keep up with the changing socio-cultural scenario.
- As *piracy* through the internet is the biggest concern that the industry faces, amendments need to be made to prohibit piracy. Strict punitive and monetary action against the offenders would be effective.

Practice Questions for Preliminary Examination

1. What is the percentage of FDI allowed in Indian Cinema?
   (a) 26 percent
   (b) 51 percent
   (c) 74 percent
   (d) 100 percent
2. Entertainment tax was first levied on the Indian cinemas in –
   (a) 1920s

(b) 1930s

(c) 1940s

(d) 1950s

3. Which was the first Indian film to be nominated for Oscar in best foreign language category?

   (a) Pather Panchali

   (b) Mother India

   (c) Mirza Ghalib

   (d) Kagaz ke phool

4. The parallel cinema begun its journey in -

   (a) 1950s

   (b) 1940s

   (c) 1970s

   (d) 1980s

5. Which of the following Director is not associated with Parallel Cinema?

   (a) Mrinal Sen

   (b) Satyajit Ray

   (c) Ritwik Ghatak

   (d) V. Shantaram

6. Which of the following statement(s) is/are correct?

   (i) U/A category certificate relates to parental guidance for children under the age of 14 years.

   (ii) S category certificate films are restricted to specialized audiences.

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

7. Consider the following statement –

   (i) A foreign film imported to India does not need a CBFC certification

(ii) Dubbed film from one language to another needs CBFC certification.

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

Answers

1. (d)
2. (a)
3. (b)
4. (b)
5. (d)
6. (b)
7. (b)

Practice Questions for Main Examination

1. Does India need a Film policy? Critically analyse.
2. What are the different categories of certificates given to films by CBFC?
3. Describe the evolution of Indian Cinema?
4. Discuss the emergence and role of Parallel Cinema in India?

18

SCIENCE AND TECHNOLOGY THROUGH THE AGES

INTRODUCTION

The spiritual development at the corners of the Indian sub-continent has been prevailing since ancient times and many foreign nations have been enamoured of it. The invaders of this nation including Greeks, Persians, Huns and Mongols, embraced many Indian religions such as Buddhism, Jainism and Hinduism. India also has a fair share in enriching the world's material culture. Be it distillation of perfumes, the making of dyes, the extraction of sugar, the weaving of cotton and even the techniques of algebra and algorithm, the concept of zero, the technique of surgery, the concepts of atom and relativity, the herbal system of medicine, the technique of alchemy, the smelting of metals, the game of Chess, martial art and Karate, etc. can be found in ancient India and evidences indicate that they might have originated here.

This points out the fact that India carries a *rich legacy* of scientific ideas. This chapter discusses the various areas of contribution by the scientists from various parts of India.

MATHEMATICS

Also called *Ganita* by the general name, it includes:

- **Arithmetic** (Pattin Ganita/Anka Ganita)
- **Algebra** (Bija Ganita)
- **Geometry** (Rekha Ganita)
- **Astronomy** (Khagolshastra)

- **Astrology** (Jyotisa)

In between 1000 BC and 1000 AD, a number of treatise on mathematics were authored by Indian mathematicians which relate to the above mentioned areas. The techniques of algebra and the concept of zero probably originated in India.

The **town planning of Harappa** indicates that the people in those times had a good knowledge of measurement and geometry. The use of geometric patterns can also be found in the temples in the form of geometrical motifs.

Bijaganita means 'the other mathematics' as the word *Bija* means 'another' or 'second' and Ganita means mathematics. The fact that this name was chosen for this system of computation implies that it was recognised as a **parallel system of computation**, different from the conventional one which was used since long and was till then the only one. It led to the view of the existence of mathematics in the Vedic literature which was also shorthand method of computation.

The earliest book on mathematics was ***Shulbasutra*** written by Baudhayana around 6th century BC. There is a mention of formula for the square root of 2 and even some concepts very similar to **Pythagoras Theorem** in the *Shulbasutra*. It also contains geometry related to fire altar construction.

Apastamba, in the **2nd century BC**, introduced the concepts of **practical geometry** involving **acute angles**, **obtuse angles** and **right angles**. This knowledge of angles helped in the constructions of **fire altars** in those times.

Aryabhata

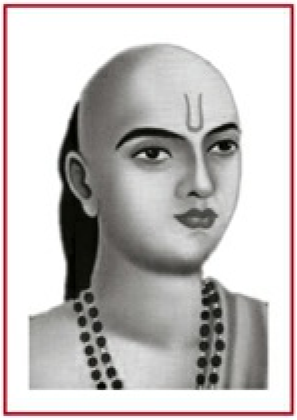


Fig. 18.1: *Aryabhata*

Aryabhata in around **499 AD** wrote *Aryabhatiya* in which the concepts of mathematics as well as astronomy were explicitly mentioned. The book written in Sanskrit, had **four sections**:

1. Method of calculating large units of time
2. Number theory, Geometry, Trigonometry and Bijaganita 3 and 4. On Astronomy (Jyotisa)

Astronomy was also called *khagol shastra* in those days. *Khagol* was the famous astronomical laboratory in Nalanda where Aryabhata studied.

In Aryabhata's book, the aims of studying astronomy were:

- To get the accuracy of calendars.
- To know about the climate and rainfall patterns.
- Navigation.
- To look at the horoscope.
- To understand about the **tides** and **stars**. This helped in crossing deserts and seas by indicating the direction during night times.

Aryabhata in his book stated that the **Earth is round** and **rotates** on its own axis. He formulated the **area of a triangle** and discovered **algebra**. The value of Pi given by Aryabhata is much more accurate than that given by the Greeks.

The *Jyotisa* part of Aryabhatiya also deals with astronomical definitions, method of determining the true **position of the planets**, movement of the **Sun** and the **Moon** and the calculation of the **eclipses**. In his book, the reasons for the eclipses given are that lunar eclipse occurs when the shadow of the Earth falls on the Moon while rotating on its own axis, and when the Moon's shadow falls on the Earth, it results in solar eclipse. However, the **orthodox theory** previously explained that it was a process where the demon swallowed the planet. Thus, we can say that Aryabhata's theories were a distinct departure from the orthodox theories of astrology and it stressed on scientific explanations than on beliefs.

It is to be noted that Arabs called mathematics **"Hindisat"** or the Indian art which was learnt by them from India. The whole western world is indebted to India in this respect.

Brahmagupta

Brahmagupta (**7th century AD**) in his book *Brahmasputa Siddhanta* mentioned **Zero as a number**. In his book, he also introduced **negative numbers** and described them as debts and **positive numbers** as fortunes. It also contained first clear description of **Quadratic formula**.

> ***The Concept of Zero***
>
> *'Zero' or Shunya is derived from the concept of a void. The concept of void existed in Hindu Philosophy hence the derivation of a symbol for it. The concept of Shunya, influenced South-East Asian culture through the Buddhist concept of Nirvana (attaining salvation) by merging into the void of eternity'.*

In the **9th century AD**, **Mahaviracharya** wrote **Ganit Sara Sangraha**. It is the earliest Indian text **entirely dedicated** to **Mathematics**. In his book, he described in details about algebra, concepts such as equilateral and isosceles triangle, rhombus, circle, etc. He was patronised by Rashtrakarta King Amoghavarsha.

> ***Bhaskara***
>
> *Bhaskara was a 7th century mathematician who wrote* **Aryabhatiya-bhasya** *related to Mathematics and astronomy. ISRO launched Bhaskara I in 1979, honouring the mathematician.*

Bhaskaracharya (Bhaskara-II)

He was one of the leading mathematicians in the **12th century AD**. His book *Siddhanta Shiromani* is divided into **four sections**:

- *Lilavati* (dealing with Arithmetic)
- *Bijganita* (dealing with Algebra)
- *Goladhyaya* (about Spheres)
- *Grahaganita* (mathematics of Planets.)

A *chakrawat* method or the **cyclic method** to solve algebraic equations was introduced by him in his book *Lilavati*. In the 19th century, James Taylor translated *Lilavati* and made it known to the people across the globe.

Extract from Lilavati:
Whilst making love a necklace broke.
A row of pearls mislaid
One sixth fell to the floor.
One fifth upon the bed.
The young woman saved one third of them.
One tenth were caught by her lover.
If six pearls remained upon the string.
How many pearls were there altogether?

In the ***Medieval period***, **Narayan Pandit** produced works of mathematics which include *Ganitakaumudi* and *Bijaganitavatamsa*. **Nilakantha Somayaji** wrote ***Tantrasamgraha***, an astronomical treatise which also contains the rules of **Trigonometric Functions**.

Lilavati was translated into Persian by **Faizi** in the court of Akbar. Moreover, **Akbar** ordered to make mathematics a subject of study in the education system during those times.

In the field of astronomy, **Feroz Shah Tughlaq** established an **observatory in Delhi** and **Feroz Shah Bahamani** at *Daulatabad*. The court astronomer of Feroz Shah Bahamani, Mahendra Suri, invented an astronomical instrument known as **Yantaraja**.

Sawai Jai Singh set up 5 astronomical observatories at Delhi, Jaipur, Varanasi, Ujjain and Mathura.

MEDICINE

During the Vedic times, **Ashwini Kumars** were the practisioners of medicine and were given the divine status. **Dhanvantari** was the God of Ayurveda Medicine.

Atharva Veda was the first book where a mention about the diseases, its cure and medicines can be found. According to it, the diseases were caused by the demons and spirits entering into the human body and can be cured by magical charms and spells. Atharva Veda mentioned cure for many of the diseases which include *diarrhoea, sores, cough, leprosy, fever* and *seizure.*

However, the era of practical and more rational cure to diseases emerged around 600 BC. **Takshila** and **Varanasi** emerged as the centres for medicinal learning.

The two important treaties during this time were:

- **Charak Samhita** (deals with Ayurveda) by Charak, Father of Ayurveda.
- **Sushruta Samhita** (deals with Surgery) by Sushruta, Father of Surgery.

Before them, **Atreya** and his pupil **Agnivesa** had already dealt with principles of Ayurveda way back in 6th century BC.

Charak Samhita

Charak Samhita mainly deals with use of **plants and herbs** for medicinal purposes. In a way, it mainly deals with **Ayurveda** as a science whose description is divided into eight books.

In Charak Samhita, extensive note on **digestion**, **metabolism** and **immune system** is written. Charak emphasises that the functioning of a human body depends on three *Doshas*: **1. Bile, 2. Phlegm and 3. Wind**. These *doshas* are produced with the help of blood, flesh and marrow and an imbalance between these three doshas make the body sick. Drugs can be used to restore this balance. Charaka in his book has put more emphasis on *prevention rather than cure.* Genetics also finds a mention in Charak Samhita.

Sushruta Samhita

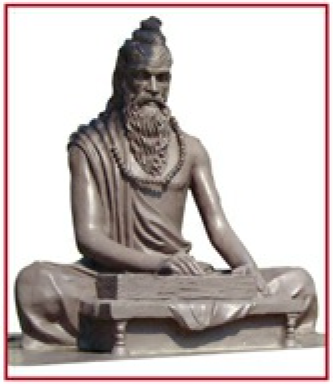


Fig. 18.2: *Sushruta*

Sushruta Samhita deals with practical problems of **Surgery** and **Obstetrics**. Sushruta studied anatomy in great detail with the aid of a human dead body. His forte was mainly:

- **Rhinoplasty** (Plastic Surgery)
- **Ophthalmology** (Ejection of Cataract)

Surgery was termed as *Sastrakarma* during those times. The book Sushruta Samhita records in detail the steps to be taken for the performance of a surgery. In this field, one of the greatest contributions of Shushruta was Rhinoplasty which means restoration of a mutilated **nose** through plastic surgery. The **ejection of cataracts** from eye was even done by Sushruta with ease and using simple surgical tools. Hence, it can be inferred that India also saw best of the developments in medicine when compared to the world.

The Buddhist monks from India took the **Ayurveda System to Tibet and China**. The translation of the two books also took place in Arabic language. Even the Greeks were influenced by the Indian medicines during the Indo-Greek rule in India in 180 BC-10 AD.

In the *medieval* period, **Sarangdhara Samhita** written in 13th century emphasised on the use of **opium** in medicines and for **urine examination** in laboratories.

The **Rasachikitsa system** dealt with treatment of diseases using **mineral medicines**. The **Unani System** of medicine came to India with the book *Firdous-al-Hikmah* written by Ali-ibn-Rabban.

PHYSICS AND CHEMISTRY

From the Vedic times, the materials on Earth have been classified into *panchbhootas*. These *panchbhootas* were identified with human senses of perception.

- Earth *(prithvi)* with **smell**
- Fire *(agni)* with **vision**
- Air *(maya)* with **feeling**
- Water (*apa*) with **taste**
- Ether *(akash)* with **sound**

It has been perceived that the material world comprises of these five elements. The **Buddhist philosophers** who came later **rejected ether** as one of the element and replaced it with *life, joy* and *sorrow*. Philosophers were of the view that except ether, all other four were physically palpable and therefore comprised miniscule particles of matter. The last miniscule matter which could not be further subdivided was called ***Parmanu***. There are five different types of *parmanu* for five different elements. Hence, it can be inferred that Indian philosophers conceived the idea of splitting an **atom**. Indian philosophers Kanada and Pakudha Katyayana in 6th century BC, first coined the idea of atoms and the material world being constituted of atoms. **Kanada** explained that material world is made up of *kana* which cannot be seen through human organ. They cannot be further subdivided and are **indestructible** as even said by the modern atomic theory.

Chemistry

The development of **Chemistry** in India was in phases through experimentation. The **areas of application** of chemistry were:

- Metallurgy (smelting of metals)
- Distillation of perfumes
- Making of dyes and pigments
- Extraction of sugar
- Production of paper

- Production of gunpowder
- Casting of canons, etc.

In India, Chemistry was called *Rasayan Shastra, Rasatantra, Rasa Vidya* and *Rasakriya*, all of which means **science of liquids**. Chemical laboratories were called *Rasakriya Shala* and a chemist was referred to as *rasadanya.*

The development of **metallurgy** started in India from the Bronze Age. In fact, the progress from Bronze Age to Iron Age to the present owes a great contribution to developments in metallurgy. In the area of smelting of metals, Indians had an expertise in extraction of metals from ore and its casting. It is possible that India had borrowed this idea form **Mesopotamia**. The best evidences of Indian metallurgy are **Iron Pillar of Mehrauli** in Delhi and an **Idol of Gautama Buddha** in Sultanganj, Bihar. They have **not caught rust** yet even after thousands of years later after its manufacture.

One of the famous *Metallurgist and Alchemist* of ancient times was **Nagarjuna**. He was an expert in transforming the base metals into gold. Born in Gujarat in **931 AD**, Nagarjuna was blessed with this power of **changing base metals into gold** and extraction of **"Elixir of life"** as per the beliefs of the people.

Another treatise ***Rasaratnakara*** (a book on chemistry) mainly deals with preparation of liquids (**mainly mercury**). The book also emphasised on the survey of metallurgy and alchemy.

To prepare the **elixir of life from mercury**, Nagarjuna used animal and vegetable products apart from minerals and alkalis. He also discussed the **transmutation of base metals into gold**. Although, gold could not be produced but the method has been useful in producing metals with gold like yellowish brilliance which even helps in manufacturing imitation jewellery.

The contribution of Nagarjuna in the field of chemistry had been immense as the idea of transformation of metals seems to be taken by Arabs from the Indian books.

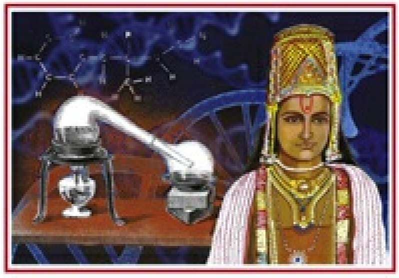


Fig. 18.3: *Nagarjuna (Chemist)*

Another treatise **Rasarnava** is a Sanskrit text written in medieval period (12th century) and deals with **Tantrism**. Its work on tantra deals with **metallic preparations** and **alchemy** under chemistry.

The preservation of ancient literature was generally done on **palm leaves**. However, the use of **paper begun** in the **medieval period**. Kashmir, Patna, Murshidabad, Ahmedabad, Aurangabad, Mysore, etc. were well known centres of paper production. The process of paper making was almost same throughout the nation.

After the advent of Mughals, the manufacture of **gunpowder** and its use in guns also started in India. Saltpetre, sulphur and charcoal were used in different ratios to produce different varieties of gunpowder. The casting of cannons is explicitly mentioned in ***Tujuk-i-Baburi***. ***Ain-i-Akbari*** discusses the **"regulation of perfume office"** of Akbar. Mother of Noorjahan is credited with the discovery of **attar** of roses.

In the field of *geology*, *hydrology and ecology*, the contribution of **Varahamihira** cannot be forgotten. He lived in the Gupta period and was probably among the nine gems in the court of Vikramaditya. His predictions were so accurate that king **Vikramaditya awarded him with the title of "Varaha"**. He claimed that **presence of termites (Deemak)** and **plants** could indicate the **presence of water** in that particular area. A list comprising of six animals and 36 plants was given by him who could indicate the presence of water.

The **earth cloud theory** was also propounded by him in his book **Brihat Samhita**. He related earthquake to the influence of plants, behaviour of animals, underground water, undersea activities and the unusual cloud formation. He also made contributions in Astrology or *Jyotish Shastra*.

Rasesvara

A Shaiva philosophical tradition which advocated the use of ***mercury*** *to make the body immortal.*

SHIP BUILDING AND NAVIGATION

There have been many references of maritime activities by Indians during ancient times. Sanskrit and Pali literature had a mention of ship building and navigation activities.

Yukti Kalpa Taru is a treatise in **Sanskrit** which deals with the various **techniques used in ship building** during ancient times. The book contains minute details about the types of ships, their sizes and the types of material used to build those ships. Indian builders possessed good knowledge about the materials used for ship building during ancient times. The ships were primarily classified into **two** classes:

- *Samanya* (Ordinary Class)
- *Vishesha* (Special Class)

The ordinary class is for a sea voyage and had two types of ships:

- *Dirgha* type of ship – long and narrow hull
- *Unnata* type of ship – higher hull

According to **length and the position of cabins**, the ships were classified into:

- *Sarvamandira* Vessels - cabins extending from one end of the deck to another, used for transportation of **royal voyage and horses**.
- *Madhyamandira* - cabins in the middle part of the deck, for **pleasure trips**.
- *Agramandira* - vessels used for **warfare**.

Some of the Sanskrit terminologies used during ancient times for various parts of the ship are:

- Anchor of the ship - *Nava Bandhan Kilaha*
- Sail – *Vata Vastra*

- Rudder of the ship - *Jeni Pata* or *Karna*
- Keel of the ship - *Nava Tala*
- Compass of the ship – *Machayantra* or Fish Machine (in the shape of a fish).

Two famous **Sports of India** during ancient times:

- **Kalaripayattu:** It was a martial art from **Kerala** which was transmitted to China in 5th or 6th century AD by a sage called Bodhidharma. The present form of **Judo** and **karate** did originate from Kalaripayat.
- **Chess:** The game was known as **"Chaturanga"** meaning four bodies. It was played with counters and Aksha (dice). It was played on a board called **ashtapada**. Chaturanga finds its mention in the famous epic **Mahabharata** where this game was played between Kauravas and the Pandavas.

Practice Questions for Preliminary Examination

1. Which branch of mathematics was called Bijaganita during ancient times?
   (a) Arithmetic
   (b) Algebra
   (c) Astronomy
   (d) Geometry
2. Consider the following ancient texts:
   (i) Lilavati
   (ii) Rasaratnakara
   (iii) Yukti Kalpa Taru
   Which of the above is/ are related to shipbuilding?
   (a) Only (i)

(b) Only (iii)

(c) (i) and (iii)

(d) (i) and (ii)

3. Which of the following is the earliest treatise on mathematics?

(a) Shulbasutra

(b) Aryabhatiya

(c) Brahmasputa Siddhantika

(d) Siddhanta Shiromani

4. Which of the following vessel(s) or ship(s) was/were used in warfare during ancient times?

(a) Sarvamandira

(b) Madhyamandira

(c) Agramandira

(d) Both (a) and (b)

5. The compass of the ship used for navigation in ancient times was called-

(a) Vata Vastra

(b) Jeni Pata

(c) Nava Tala

(d) Machayantra

6. Chaturanga, a sport in ancient times is presently played by the name-

(a) Judo

(b) Karate

(c) Wrestling

(d) Chess

7. Who of the following was an alchemist or chemist by profession in ancient era?

(a) Apastamba

(b) Varahamihira

(c) Brahmagupta

(d) Nagarjuna

8. Consider the following areas related to chemistry:

(i) Metallurgy

(ii) Extraction of sugar

(iii) Production of paper

(iv) Distillation of perfumes

Which of the above were applied in ancient times?

(a) (i) and (iii)

(b) (i), (ii) and (iv)

(c) (i), (ii), (iii) and (iv)

(d) (iii) and (iv)

9. Which of the following was/were centres of medicinal learning during ancient times?

(a) Takshila

(b) Varanasi

(c) Both (a) and (b)

(d) Neither (a) nor (b)

10. Sushruta Samhita which deals with surgery elaborately discusses about?

(a) Rhinoplasty

(b) Ophthalmology

(c) Both (a) and (b)

(d) Neither (a) nor (b)

Answers

1. (b)
2. (b)
3. (a)
4. (c)
5. (d)

6. (d)
7. (d)
8. (b)
9. (c)
10. (c)

Previous Years' Questions of Main Examination

2012

1. Comment on the significance of Rasarnava in studying the history of Indian Chemistry.

Practice Questions for Main Examination

1. Discuss in brief about the developments of ship building and navigation during ancient times.
2. India has been far ahead of other countries in Science and Technology during ancient and medieval times. Critically examine the statement.
3. The method to identify presence of water in a particular area had been explained by Varahamihira in ancient period. Discuss?

19

CALENDARS IN INDIA

INTRODUCTION

A **calendar** is a system of organising days for social, religious, commercial or administrative purposes. This is done by giving names to periods of time, typically *day*, *week*, *month*, and *year*. A date is the designation of a single, specific day within such a system. A calender is also a physical record (often paper) of such a system.

In India, various systems have come into vogue at different times to mark the commencement of a new year. The system adopted to frame calendars across various regions of India belong to any of the following three types:

- Solar System
- Lunar System
- Luni-Solar System

These systems followed in the various calendars are based on astronomical years, which follows the movement of celestial bodies. It is these systems which provide the below discussed names:

- **Solar Year** – It represents the time taken by the Earth revolving in its orbit around the Sun, going through a point of the ecliptic, i.e. solstice or equinox to which it returns after completing its journey. The solar year consists of **365 days, 5 hours, 48 minutes and 46 seconds**. This system maintains the closest correspondence between the year and the seasons. The solar year has **12 months** in total.
- **Lunar Year** – The lunar year, like the solar year, consists of **12 months** or lunations. However, each lunation is a syndic month as measured by the period falling between two successive full moons or new moons. Since a lunar month varies from 29.26 to 29.80 days, it

gives a period of **354 days**, necessarily **short of 11 days to the solar year**. This difference is accounted for by an intercalation or suppression, to make the lunar year confirm to the solar year. An **intercalary month** is introduced every 2 years and 6 months in the lunar year to adjust it to the solar year. This extra month or intercalary month is called **Adhik Masa**.

- **Luni-Solar Year** – Here the year is calculated by the solar cycle and the months by the lunar divisions as in the Hindu calendars, the adjustment between the two is brought about by intercalation and suppression of days and months.

Let us now discuss the **various months** which exist within these three systems of calendar–

- **Solar Month** – In the solar year, the months are 12 in number and bear the names of the twelve zodiac signs called *Rashis* or mansions by which they are also known in some parts of India. These twelve *rashis* are *Mesha* (Aries); *Vrishabham* (Taurus); *Mithuna*, the pairs (Gemini); *Karka*, the crab (Cancer); *Simha*, the lion (Leo); *Kanya*, the maiden (Virgo); *Tula*, the scales (Libra); *Vrischika*, the scorpion (Scorpio); *Dhanus*, the bow (Sagittarius); *Makara*, the sea monster (Capricorn); *Kumbha*, the water pot (Aquarius); *Mina*, the fish (Pisces).

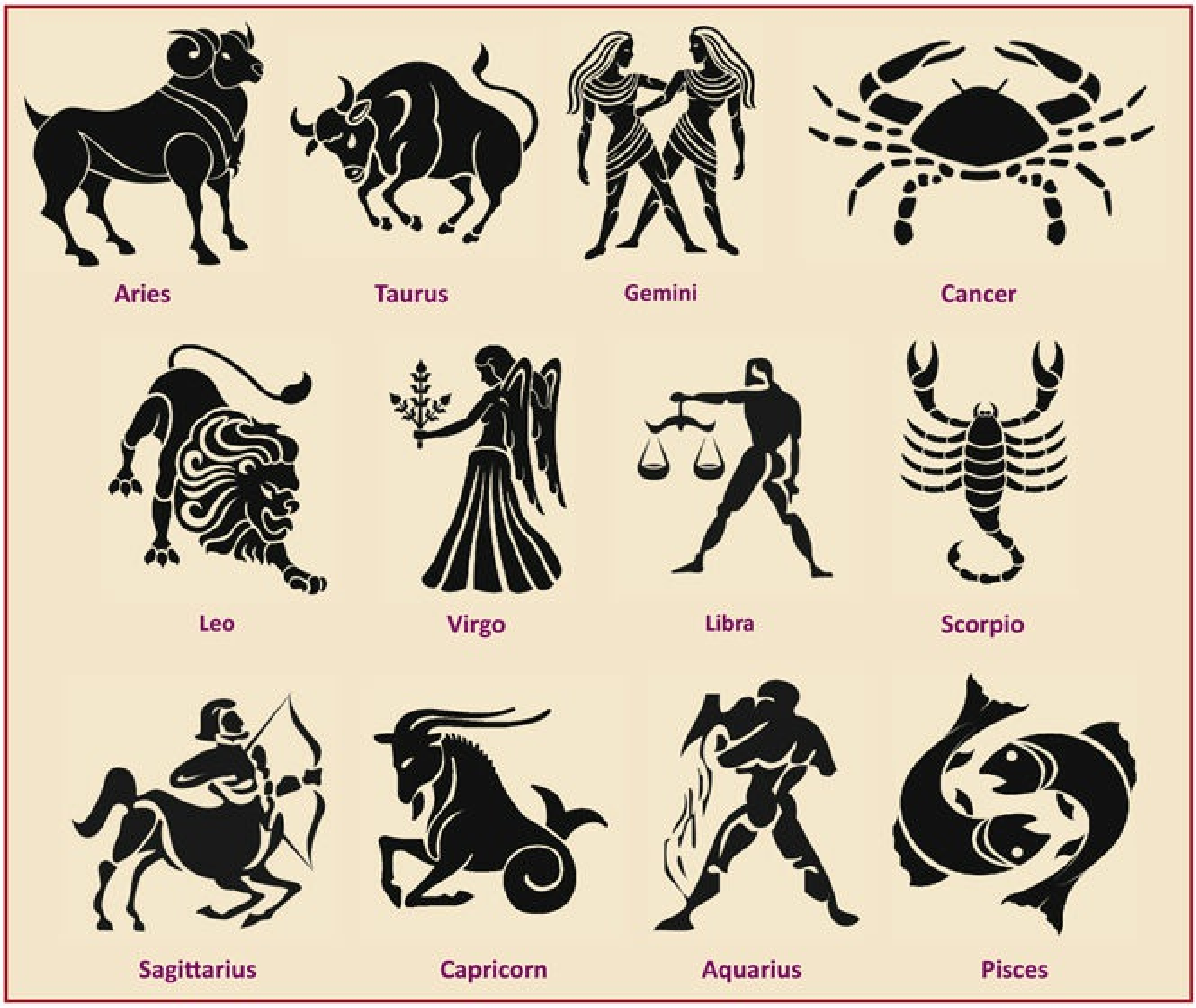

Aries
Taurus
Gemini
Cancer
Leo
Virgo
Libra
Scorpio
Sagittarius
Capricorn
Aquarius
Pisces

Fig. 19.1: *Twelve Zodiac Signs*

- **Lunar Month** – It ends either with new-moon *(amavasya)* or full-moon *(purnima)*. There are two methods for the commencement of the month under lunar system. They are either *Amasanta* or *Purnimanta*, i.e. they commence either with the bright fortnight (Bright-half) or with the dark fortnight (Dark-half) on the day following either the new moon or the full moon, respectively.

Out of the two types of months described above, it is the lunar month or the **moon month which is followed in most parts of the nation**.

ADHIK MASA

Adhik Masa is the **intercalary month** added to a lunar year after every 2 years and 6 months in order to **adjust the difference** of the lunar year with the solar year to ensure that the natural events and cycle of seasons which occurred in particular months are not disturbed by falling into different months. *Lunar year comprises of 354 days* and hence *falls short of 11 days* every year with regard to a solar year. In order to adjust these 11 days, *Adhik Masa* or *Mal Masa* is added to the Lunar Calendar after every 2 years and 6 months.

The Sun passes from one rashi to another every month. The apparent motion of the Sun not being uniform, the time by which the Sun passes through different rashis is not always the same. This entry of the Sun into a zodiac sign is called a *Sankraman* or *Sankranti*, which occurs every month. There are 12 such sankramans during a year. It, however, so happens sometimes that the Sun does not pass through any of the rashis during one of the lunar months, and consecutive two moon days come between the two – one sankranti and another, when the Adhik Masa is introduced. In other words, we can say that Adhik Masa is the month during which there is **no sankranti**.

On the other hand, the month during which there are two suryasankrantis is called **Kshaya Masa**, i.e. the month which is *deleted* or dropped.

The months in the various calendar forms are divided into *Pakshas or* fortnights, weeks and days. The **two Pakshas or fortnights** under Lunar Calendar are:

- ***Shukla Paksha*** (the bright half) which starts with the day following the new moon, and
- ***Krishna Paksha*** (the dark half) which starts with the day following the full moon.

The **lunar day is called *Tithi* or *Vasara*** whereas **the solar day is called *Divasa***.

The duration of a *tithi* or the lunar day is **shorter than** the *divasa* or solar day covering day and night from one sunrise to another. The average duration of **tithi** is 23 hours and 37 minutes which is **23 minutes less** than a divasa or solar day.

The ***Tithi* is further divided into** *Ghatika*, *Pala* and *Vipala* and is related to Gregorian calendar in the following manner:

- One day and night = 1 divasa = 24 hours = 60 *ghatikas*
- One *ghatika* = 60 *palas* = 24 minutes
- One *pala* = 60 *vipalas* = 24 seconds
- Two *ghatikas* = 1 *Muhurta* = 48 minutes

Thus, 2.5 *muhurtas* are equal to two hours.

HINDU CALENDAR

Panchanga or the Hindu Calendar takes into account panch, i.e. five angas or limbs, viz., year, month, paksha, tithi and ghatika or alternatively, tithi, vaara, nakshatra, yoga and karana.

The twelve places or rashis through which the Sun passes during a year are named after group of stars called Nakshatras. There are **28 nakshatras or constellations** in total. Nakshatras, being unequal in size, do not have the same number of stars, some have even one or two. *Each rashi consists of two to three nakshatras.*

The solar year is divided into two halves under Hindu Calendar:

- **Uttarayana** - First six months from Makara Sankranti to Karka Sankranti, i.e. from Paush (January) to Ashadh (June) – is the God’s Day.
- **Dakshinayana** – the last six months from July to December is the God’s night.

One solar year thus equals one day and one night of the God.

THE FOUR ERAS ORYUGAS

According to Hindu beliefs, Yuga refers to an epoch or era with a four age-cycle. The four age cycles or Yugas in ascending order are:

1. **Satya Yuga** or Krta Yuga equals 1,728,000 years
2. **Treta Yuga** equals 1,296,000 years

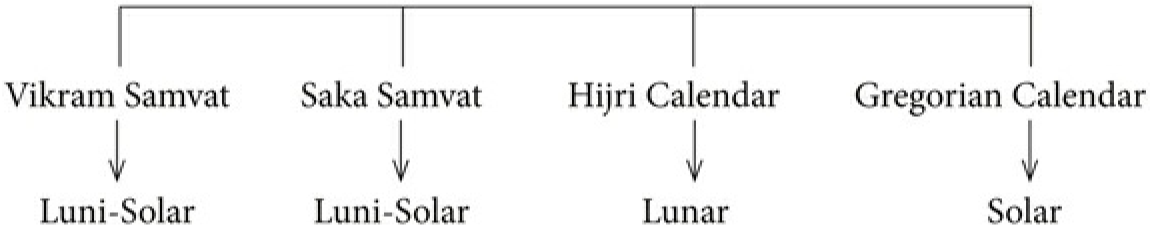
3. **Dvapara Yuga** equals 864,000 years
4. **Kali Yuga** equals 432,000 years

The presently running Yuga is Kali Yuga, which started at 3102 BC. These four Yugas constitute one **Mahayuga** and equals 4.32 million human years. There are 1,000 Mahayugas in one day of Brahma or 4.32 billion human years. A **Mahakalpa** consists of 100 years of Brahma.

1. **Krta Yuga or Satya Yuga:** It is the first and the golden Yuga. It was the age of truth and perfection as there existed one religion, and all men were saintly. There was no requirement to perform religious ceremonies and all mankind could attain supreme blessedness. There was no agriculture or mining as the earth yielded those riches on its own. Weather was pleasant and everyone was happy. There were no religious sects. There was no disease or fear of anything.
2. **Treta Yuga:** Virtue diminished slightly in this second Yuga. Many emperors rose to dominance and conquered the world. Wars became frequent and weather showed extremities. Oceans and deserts were formed. Agriculture, labour and mining became existent. Average lifespan of humans reduced to 1,000-10,000 years.
3. **Dvapara Yuga:** People become tainted with tamasic qualities and were not as strong as their ancestors. Diseases became rampant. Humans were discontent and fought each other. Average lifespan of humans reduced to a few centuries.
4. **Kali Yuga:** The final age. It is the age of darkness and ignorance. People become sinners and lack virtue. They become slaves to their passions and are barely as powerful as their earliest ancestors in the Satya or Krta Yuga. Average lifespan of people is barely 100 years, though, by the end of the Yuga, it will be as low as 20 years.

CLASSIFICATION OF INDIAN CALENDAR FORMS

In India, various forms of calendars came into picture based on the various eras to which it relates. They are discussed below:



- **Vikram Samvat:** The Vikram era started 56 years before the Christian era, i.e. around **56 BC** and is in force in almost all of India except the region of Bengal. This era as historians believe, is said to have been established by King Vikramaditya of Ujjain to commemorate his victory over the Saka rulers. Many historians, however believe that Vikram Samvat was originally instituted by the Malwa Ganarajya and hence known as Malwa Gana era, and that it was named after Chandragupta Vikramaditya when he conquered Malwa around 400 AD. It is a **luni-solar calendar** based on ancient Hindu traditions.

  The Calendar is 56.7 years ahead of the solar Gregorian calendar. The new year begins with the first day after the new moon, in the month of *Chaitra* which usually falls in the month of March–April in the Gregorian calendar. In Nepal, it begins in mid-April marking the start of the solar new year. It has **354 days** in a year divided into **12 months** namely *Chaitra*, *Vaisakha*, *Jyeshtha*, *Ashadha*, *Sravana*, *Bhadrapada*, *Ashwina*, *Kartika*, *Margashirsha*, *Pausha*, *Magha* and *Phalguna*. For most of the parts of Indian territory, the Vikram era starts with *Kartika* as the first year.

  Each month is divided into **two halves (fortnight)** – the *bright half* and the *dark half*. To adjust the **difference of 11 days** with the solar year, Vikram Samvat has an extra month added known as Adhik Masa after a cycle of every 3 years and every 5 years, 13 months. The **zero year** under Vikram Samvat is **56 BC**.

- **Saka Samvat:** This calendar form was initiated by King Shalivahan in **78 AD**. It was also known as the Saka era as it is to this tribe that Shalivahan belonged. Historians do have a confusion of whether Shalivahan was Saka himself or conquered Sakas. Like Vikram Samvat, the Saka Calendar is also **both solar and lunar** with lunar months and solar year and has the same number of months as the Vikram era has. However, the months commence in different periods here. Its zero year begins near the vernal equinox of the year 78 AD. Saka Calendar begins on **22nd March every year** except in gregorian leap years when it starts on 21st March.

Saka calendar has a year with a fixed number of days in each month. However, the *names of months in both calendars are the same.* Saka calendar starts with *Chaitra* followed by *Vaisakha, Jyeshtha, Ashadha, Shravana, Bhadrapada, Ashwina, Kartika, Margashirsha, Pausha, Magha* and *Phalguna.* The number of days in a saka year is **365**.

- **Hijri Calendar:** This calendar has *Arabic* origin. Previously termed as *Amulfil*, it changed to Hijri or hejira after the death of Prophet Mohammed to commemorate his hijrat, from Mecca to Madina, which took place in the 52nd year of his life in **622 AD**. This year became the *zero year* for the hijri era. A year under this calendar is **lunar** and is divided into **12 months**, having **354 days** in a year.

  The ***day commences with a sunset*** in this calendar. This calendar was adopted in India during the reign of the Muslims rulers. The **12 months** under Hijri era are: *Muharram* – first month, during which any business or travel is prohibited. (***1st Muharram – Islamic New Year)***

  Safar – good for travel, business and fighting.

  Rabi-al-Awwal – commencement of the spring.

  Rabi-ath-thani – indicates end of the spring.

  Jumada-al-ula – commencement of the cold season.

  Jumada-al-akhirah – conclusion of the cold season.

  Rajab – to make preparation to fence the fields.

  Shaban – the month of harvesting.

  Ramadan – ninth month with excessive heat when people keep fasts for purification of soul.

  Shawwal - a month to go out for hunting. (***1st Shawwal - Eid-ul-Fitar***)

  Dhu-al-Qadah - month to get the camels ready for travel.

  Dhu-al-Hijjah - last month, dedicated to pilgrimage. ***(8-13 Dhu-al-Hijjah: Hajj to Mecca)***

  Out of these 12 months, **four months are considered sacred: 1st, 7th, 11th and 12th.**

The months are completely lunar and occur in such a sequence that there is no relation whatsoever either to the cycle of the seasons or the solar year, as the difference between the solar year and the lunar year is *not adjusted* under hijri calendar. Thus, it *falls short of one year every 33 years* compared to the Gregorian calendar which is based on solar year.

- **Gregorian Calendar** – This calendar is based on the birthday of the founder of Christianity, Jesus Christ. It is a **solar year** commencing from the first day of January and consists of **365 days**, **5 hours**, **48 minutes** and **46 seconds**.

  Since these extra hours could not be included in the calendar for a year, the device of intercalation was adopted and the system of adding one day every four years to the month of February came into vogue. The year under this calendar form is known as a **civil year**.

*The **Zoroastrian Calendar** era commenced from **632 AD.** Parsis in India use **Shahenshahi Calendar**, unlike Iranians who use Qadimi Calender. Under Shahenshahi Calender, **Nowruz** or new year usually occurs on March 20/21/22. Nowruz is day of vernal equinox.*

NATIONAL CALENDAR OF INDIA

The **Saka Calendar** used as the official civil calendar in the country is the National Calendar of India. It is used, through notification in the Official Gazette by the Government of India, in news broadcasts by All India Radio, calendars and communication documents issued under the control of Government of India. The Saka calendar which is one of the Hindu calendar was originally named as Saka Samvat. It is also used for the calculation of days of religious significance in the Hindu Religion.

The Saka calendar was adopted as the National Calendar in the year **1957** by the **Calendar Reforms Committee** set up by the Government of India. The Committee made efforts to co-incide the astronomical data and harmonise the usage of this calendar after rectification of some local errors.

It came into use from **22 March 1957** according to the Gregorian calendar which was actually **Chaitra 1, 1879** according to the Saka Samvat. It was adopted as the National Calendar of India in order to synchronise the usage of 30 different kinds of calendars used in India at that time.

Previous Years' Questions of Preliminary Examination

2004

1. Consider the following statements:
   (i) Islamic calendar is 12 days shorter than the Gregorian calendar.
   (ii) The Islamic calendar begun in 632 AD.
   (iii) Gregorian calendar is a solar calendar.
   Which of the above is/are correct?
   (a) (i) only
   (b) (i) and (ii)
   (c) (i) and (iii)
   (d) (iii) only

Answer

1. (d)

Practice Questions for Preliminary Examination

1. Consider the following statements:
   (i) A Lunar year comprises of 354 days.
   (ii) A Lunar year has 12 months.
   Which of the above statement / statements is/are correct?
   (a) Only (i)
   (b) Only (ii)
   (c) Both (i) and (ii)

(d) Neither (i) nor (ii)

2. Consider the following statements:

   (i) A Lunar month starts in the Amasanta (dark half).

   (ii) Solar month is followed in most part of the country.

   Which of the above statement/statements is/are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

3. Lunar year falls short of solar year by:

   (a) 10 days

   (b) 11 days

   (c) 12 days

   (d) 13 days

4. The intercalary month added to a Lunar year to adjust the difference of the Lunar year with the solar year in Luni-Solar Calendar is called:

   (a) Mala Masa

   (b) Kshaya Masa

   (c) Adhik Masa

   (d) Both (a) & (c)

5. Under Luni-Solar Calendar, an intercalary month is added to a Lunar year in the gap of:

   (a) 2-3 years

   (b) 3-4 years

   (c) 5 years

   (d) 1-2 years

6. Consider the following statements:

   (i) Krishnapaksha starts with the day following the new moon.

   (ii) The Lunar day is called Tithi.

Which of the above statement/statements is/are correct?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

7. Under the Lunar Calendar, 1 Muhurta comprises of –

(a) 45 minutes
(b) 48 minutes
(c) 60 minutes
(d) 150 minutes

8. Which of the following are the limb(s) of Panchanga under Hindu Calendar?

(i) Nakshatra
(ii) Yoga
(iii) Karana

(a) Only (i)
(b) (i) and (iii)
(c) (i), (ii) and (iii)
(d) Only (iii)

9. Consider the following statements about Vikram Samvat-

(i) It is based on Luni-Solar Calendar.
(ii) The zero year is 78 AD.

Which of the above statement/statements is/are correct?

(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

Answers

1. (c)
2. (d)
3. (b)
4. (d)
5. (a)
6. (b)
7. (b)
8. (c)
9. (a)

20

FAIRS AND FESTIVALS OF INDIA

INTRODUCTION

Festivals and fairs forms an intrinsic part of Indian culture being an outpouring medium of our beliefs and emotions. Each community has their own festivals and holy days but that does not stop other religious groups from enjoying these festive days. India is a secular country and holidays are declared for a number of festivals belonging to different faiths and communities.

Some festivals come under the **'restricted list'**, which implies that the employer can choose to make it a holiday or not. Festivals are inimical to understand the culture of India and even people from abroad make it a part of their travel experience when they come to India.

NATIONAL FESTIVALS

National festivals are celebrated on the occurrence of great historical events of national importance. A strong feeling of patriotism in the minds of Indians is inculcated through these festivals. India celebrates **three National Festivals** namely:

S. No	Date	Day
1	26th January	Republic Day
2	15th August	Independence Day
3	2nd October	Gandhi Jayanti

RELIGIOUS FESTIVALS

These are the festivals that are celebrated by **specific communities** that believe in a particular belief system or religion. Although there are no restrictions for people from different religions to enjoy a festival. For example, ***Holi* is primarily a religious festival celebrated by Hindus, but in a secular country like India, even non-Hindus enjoy it**. We have compiled a list of festivals, which are celebrated by particular communities across the country.

Hindu Festivals

Some prominent Hindu festivals are listed below:

Name	**Details**
Diwali or Deepawali	It is the **festival of lights** celebrated on the on New moon (**Amavasya**) day in the month of Kartik which generally falls in October and November. The day before the festival is called **Naraka Chaturdashi**.
Dev Deepawali	It is celebrated **in Varanasi** (Uttar Pradesh) and falls on the **full moon** of the Hindu month of Kartika (November-December) and takes place **15 days after Diwali**. People have a tradition of lighting lamps on the ghats of River Ganga there. It is also observed as **Tripura Purnima Snan.**
Holi	It is the **festival of Colours** and is celebrated by people across the religion. It falls in the month of Phalguna (February-March). It signifies win of good over evil, i.e. burning of Holika and saving of **Bhakt Prahlad**. In West Bengal and parts of Assam, it is known as **Dol Jatra.**
Makara Sankranti	Dedicated to **Sun God,** it celebrates the transition of Sun in the Northern hemisphere. The festival is celebrated in the month of **January.** Lakhs of people undergo a pilgrimage to Gangasagar (in West Bengal) and to

	Prayagraj to take a holy dip. At some places of India, it is also celebrated as **Kite Flying Festival.**
Janamasthami	It is to celebrate the birth anniversary of Lord Krishna and generally falls in the month of August.
Dussehra	Also known as Bijaya Dashmi, it is celebrated pan India to honour the victory of Lord Rama over Ravana. **Ravana Dahan** is a common feature observed during this day especially in North India.
Durga Puja	It is majorly celebrated in the Eastern part of India (especially West Bengal). It is to celebrate **Goddess Durga's triumph** over demon Mahisasura.
Ganesh Chaturthi	To commemorate the birth anniversary of **Lord Ganesha**, this festival is celebrated pan India but with a great pomp and show at **Maharashtra** as it is the main festival there.
Rath Yata (Chariot Festival)	It is the biggest festival of **Odisha** and is dedicated to three deities – Lord Jagannath, Balabhadra (his brother) and Subhadra (his sister). The **chariot festival** or Ratha Yatra of Puri is the largest and very famous in this regard.
Chhath Puja	It is the main festival of **Bihar and Jharkhand** and is celebrated to honour **Sun Goddess.** It is observed after days of rigorous fasting followed by holy bath and offerings to Sun Goddess. ***Thekua*** (a sweet dish) is a special attraction among the offerings to Goddess.

Nabakalebar festival

Nabakalebar festival is observed **at Shri Jagannath temple, Puri** *(Odisha) at a pre-defined time (after every 8 to 19 years) according to the Hindu calendar. Nabakalebar means new body, i.e. the idols of Lord Jaganath, Balabhadra, Subhadra and Sudarshan are* **replaced with new idols**. *The new idols are made from the log (daru) of 04 separate* ***neem trees*** *which are selected as per set criteria and after a rigorous search. From the* **daru or log** *of the selected neem trees, the idols are carved and* *are replaced during the Adhik Masa (intercalary month). Lakhs and Lakhs of pilgrims attend to worship the selected neem tree and the ceremony of replacement of idols.*

In March 2018, President of India released Rs 1000 and Rs 10 commemorative coins on the occasion of Nabakalebar festival.

Muslim Festivals

Eid-ul-Fitr

This is one of the festivals celebrated by the Muslim community worldwide. The festival falls after the last day of the holy month of **Ramadan (Ramzan)**, which is the **ninth month** of the Islamic calendar. During the month of Ramadan, people fast for the entire day, beginning from the sunrise to the sunset. This process of fasting is ordained in the Muslim law or the Sharia. The date of the festival of Eid-ul-Fitr is calculated after a complicated process, it is set to be on the **first day of the month of Shawwal** and after the appearance of the moon at the end of the month of Ramadan.

According to the Muslim traditions, the Holy Quran was revealed on one of the odd nights during the last days of the holy month of Ramadan. It is usually calculated to be the 27th day of the Ramadan month. This month is also important for the Muslim calendar because historically **Prophet Muhammad** achieved victory during the **Battle of Badr** that led to the victory of the city of Mecca. Furthermore, the martyrdom of the prophet's son-in-law **Ali** occurred on the 21st day of Ramadan (Ramzan)

Eid-ul-Zuha or Eid-al-Adha

This is also known as Bakr-Eid or the Id that involves the sacrifice of a goat or *Bakra*. This is celebrated on the 10th day of the Dhu-al-Hijjah, that is the **12th month** of the Islamic calendar. It is celebrated in honour of the **Prophet Ibrahim's** devotion to Allah, which was tested when god asked him to sacrifice his son. It is said that Ibrahim readily agreed to cut off his son's head but God was merciful and took the sacrifice of a goat's head.

Hence, on the day of Id-ul-Azha, a goat's head is sacrificed and the meat is distributed as ritual offerings amongst the family members and neighbours. 1/3rd of the sacrificial meat is also given to the poor. This Eid also marks the **beginning** of the sacred period when many people undertake the **pilgrimage to Mecca**, which is called ***Hajj***.

Milad-un-Nabi

This festival is also known as the ***Barah-wafat*** and is the **birth anniversary** of the **Prophet Muhammad**. According to the Quran, the Prophet was born on the 12th day in ***Rabi-al- Awwal***, which is the 3rd month of the Muslim calendar. The day is called ***Milad-un-Nabi*** or ***Mawlid-un-Nabi***. This is also **supposed to be the day** when the Prophet **departed from earth** and hence, the celebrations on this day are very subdued.

The day is part of the cache of national holidays. It is celebrated with deep reverence and solemnity. People gather at the mosques where Holy Quran is read out. In some special gatherings, the religious scholars recite the ***Qasida al- Burda Sharif***, the very sacred poem by Arabic Sufi ***Busiri*** written in the 13th century. They also sing **Nats**, which are traditional poems written in honour of Prophet and illustrating his good deeds.

The festival is called **Barah (12) wafat (death)** as it signifies the 12 days of sickness that led to the Prophet Muhammad's death. It holds special significance in places like Kashmir, where the relics of the Prophet are displayed in the **Hazratbal Shrine**, which is situated in Srinagar. Thousands of devotees flock the area and take part in the procession.

Muharram

The festival of Muharram is a sad one, as it is associated with the **death of Hussain, son of Ali**. The festival falls in the **first month** of the Islamic calendar which is Muharram. Incidentally, the **Islamic New Year** falls on the first day of the first month of the Islamic calendar. The 10th day of the month of Muharram, is known as the ***Yaum-al-Ashura***, which is observed as the day of mourning by the **Shia Muslims** all over the world.

It is observed in the memory of the martyrdom of **Hussain Bin Ali**, the grandson of the Prophet in the war at Karbala in **61 Hijri (680 AD)**. In India, people take out processions called ***Tajia*** and beat themselves with chains to replicate the pains taken by Hussain. In most parts of India, people wear black clothes and distribute **sherbet** or juice to everyone.

Shab-e-Barat

It is also known as the **'Night of Emancipation'** and is observed on the night falling between 14th and 15th day of the month of ***Shaban***. According to the Muslim tradition, the **destiny** of every person is determined on this night. Most Shia Muslims, celebrate the 15th day of ***Shaban*** as the birth anniversary of ***Imam Muhammad Al-Mahdi*** who was the 12th imam. He is credited with ridding the world from oppression and injustice.

Shab-e-Miraj

Shab-e-Miraj means the **"Might of Ascent"**. It was believed that the Holy Prophet continued his journey and reached near Almighty. This took place on 27th day or Rajab, 2 years before Hijra. The journey was not with a physical body. It was on this journey, that **five daily prayers were made obligatory** upon Muslims.

The mosques are decorated and lighted with lights and candles and all the Muslims engage themselves in singing hymns and praising Prophet. The spiritual stories of Holy Prophet is narrated in detail. Muslims give money in charity and also distribute food among the poor. The devoted ones spend the whole night in the remembrance of God.

Christian Festivals

Christmas

This day is celebrated all across the world as the **birth anniversary** of **Jesus Christ**. It falls on the 25th December every year. The celebrations begin with the midnight mass that is held at all the churches on the night of the 24th -

25th December, which signifies the birth of Christ at midnight. People visit the church where several programmes are arranged for the devotees to remember the good work of Christ.

People visit each other's houses and exchange gifts. The two rituals attached to the festival are of the **Christmas Tree**, which is set in everyone's house. It is decorated with lamps and lights. The other myth is of **Santa Claus** who is supposed to be a harbinger of gifts. People sing carols and distribute sweets and cakes on this day.

Easter and Good Friday

This is the day celebrated for the **resurrection of Jesus Christ**. According to the Bible, three days after Jesus was crucified, he was resurrected and hence, Easter is supposed to signify the **triumph of life over death**. There are some similarities in the Christian and Jewish traditions on the occasion of the Easter.

For example, during the early years of Christianity, the Jewish Christians celebrated Easter on the 14th day of the Jewish month of Nisan. But the ordinary Christians celebrated it on the Sunday closest to the 14th day of Nisan. This confusion was solved after the historic Council of Nicene held in 325 AD fixed the date of Easter as the **first Sunday** after the first full moon following the vernal Equinox, which roughly falls on the 21st March.

The festival of **Good Friday** is to commemorate the day of **crucifixion of Jesus Christ**. It falls in the month of April each year. The death of Jesus is considered necessary for his rebirth and hence, it is good sign and gives hope to human beings. It also shows Jesus's love for the mankind. Masses are held in all the churches in the country.

Sikhs Festivals

Gurpurab

The Sikh community all over the world celebrates it. Although Gurpurabs are celebrated for the birth anniversaries of all the 10 Sikh gurus but the most important are the **Guru Nanak** and **Guru Gobind Singh**. Other important

Gurpurabs are to commemorate the martyrdom of **Guru Arjan Dev** and **Guru Tegh Bahadur**, who lost their lives to the **Mughals**.

The Sikh community celebrates Guru Nanak Jayanti on the occasion of Guru Nanak's birthday. All the Gurudwaras hold special services and langar is distributed to people on this day. All the Gurpurabs are cause for celebration and remembering the lord.

Hence, ***Akhand Path*** is held and people take out ***Prabhat Pheris*** or congregational singing of ***shabds*** or hymns that praise the lord. The festivities are concluded by carrying the Guru Granth Sahib in a procession on a decorated floral float that is led at the front by the fivearmed guards carrying Sikh flags ***(Nishan Sahibs)***. These five men are representatives of the ***Panj Pyare*** or the 'five beloved men' to the Guru Gobind Singh.

Parkash Utsav Dasveh Patshah

This festival is celebrated on the **birthday** of 10th Sikh guru **Guru Gobind Singh**. It also means the birth celebration of the 10th Divine Light or divine knowledge. This occasion is widely celebrated by the Sikhs on **31 January** every year.

Maghi

It is the seasonal gathering of the Sikhs and it is celebrated annually. It is celebrated in **Muktsar** in the memory of forty ***Sikh martyrs (Chalis Mukte)*** who fought with the Mughals. The 10th Guru Govind Singh died while fighting with Wazir khan, the mughal emperor in 1705. The Sikhs take a procession to the site of this Sikh – Muslim War and take a bath in the sacred water of Muktsar. It is celebrated on **14 January** every year.

Hola Mohalla

It is a big festival event for the sikhs. It often takes place in the month of March on the second day of the lunar month Chett and held in ***Anandpur Sahib***. It was started by Guru Govind Singh for mock battles and military exercises followed by kirtan and other poetry competitions. It is also known as “***Sikh Olympics***” for the events and competitions of horse riding, swordmanship, etc.

Vaisakhi/Baisakhi

It is a religious festival celebrated on ***13 or 14 April*** every year. This festival is the celebration of sikh new year and birthday of ***Khalsa Panth***. This is the spring harvest festival for the Sikhs. Gurudwaras are decorated and hold kirtans. Sikhs take a bath in the sacred river, visit temples, meet friends and party over festive foods.

Lohri

This occasion is celebrated on ***13 January*** in the month of Magh, a day before Makar Sankranti. Lohri celebrates fertility and the spark of life. People gather around the bonfires, throw sweets, puffed rice and popcorn into the flames, sing popular songs and exchange greetings. It also signifies the ***victory of light over the darkness***.

Sodal Mela

It is one of the main fairs of ***Punjab*** and it is organised ***to pay homage to baba Sodal***, a great soul. Each year, the Mela is organised in the month of Bhadon (September) in ***Jalandhar***.

The followers of Sikhism consider this day a very auspicious one. The fair takes place on the Samadhi of the Baba, where his painted portrait is placed decorated with rosaries and flowers. People take a dip in the holy waters of the Sarovar (a holy tank called Sodal ka Sarovar) and present offerings to the Samadhi.

Jain Festivals

Mahavir Jayanti

The **Jain community** celebrates the festival. It is held to celebrate the birth anniversary of Lord Mahavira who was the **24th Tirthankara** and one of the founders of Jainism. It falls on the 13th day of the month of rising moon called Chaitra. The festival is celebrated with great pomp and all the Jain temples are decorated with the **saffron flag**. The idol of Mahavira is washed with milk and given a ceremonial bath *(abhishek)*. It is then carried in a procession.

Paryushana

The annual festival of Jains is called Paryushana. It is celebrated for ***eight days*** in the month of ***Bhadrapada*** (August/September) by the **Svetambara sect**. The ***Digambara sect celebrates the festival for ten days***. The festival marks the movement of the nomadic Jain monks to their retreats because of the torrential rain and monsoon showers that makes their residence in forests and caves to be impossible. The festivities include the ritual visit to the temples or the ***Upashrayas*** and listening to the discourses on Kalpa Sutra. Most devotes are asked to perform ***Pratikraman*** or the meditation kriya. The festival ends with the celebration of **Kshamavani (forgiveness day)**. Forgiveness is asked by saying ***"Micchami Dukkadam"*** to others. It means for oneself to seek forgiveness, if someone's been hurt knowingly or unknowingly by them.

Mahamastakabhisheka

It is held once in 12 years in the town of ***Shravanabelagola*** in Karnataka. This festival is the holy bathing ceremony of 57 ft high statue of ***Siddha Bahubali, son of Rishabhdev***. The concentrated water is sprinkled by the devotees carrying specially prepared vessels. The statue is bathed with milk, sugarcane juice and saffron paste, and sprinkled with powders of sandalwood, turmeric, and vermilion. Offerings of petals, gold and silver coins, and precious stones are made.

Gyana Panchami

The fifth day of Kartika is known as "***Gyana Panchami***". It is considered knowledge day. On this day Holy Scriptures are displayed and worshipped under Jainism.

Varshi Tapa or Akshay Tritiya Tapa

This festival is related with first Jain Tirthankara **Rishabhdev** who undertook a fasting of 13 months and 13 days continuously. His fasting came to an end on third day of the bright fortnight of Vaishakh month of Jain Calendar. People who perform this fasting are known as ***Varshi tapa***.

Maun-Agiyara

This occasion is celebrated on 11th day of Magshar month of Jain Calendar (October/ November). On this day, ***complete silence is observed*** and along with fasting for the say. Meditation is also performed.

Navapad Oli

The ***nine-day Oli is a period of semi-fasting***. During this period, Jains take only one meal a day of very plain food. It comes **twice a year** during March/April and September/October.

Buddhist Festivals

Buddha Purnima

The Buddha Purnima or the Buddha Jayanti is celebrated as the birth anniversary of Lord Buddha. It falls in the month of April/ May and is celebrated widely in the parts of North- East India. It is called ***Saga Dawa*** (Dasa) in Sikkim and ***Vishakha Puja*** in the ***Theravada*** tradition. The main areas of celebration in Northern India are Sarnath in Uttar Pradesh and Bodh Gaya in Bihar.

The celebrations include ritualistic prayers and listening to sermons on the life of Gautam Buddha. The day also includes chanting of Buddhist scriptures, worshipping the image of Buddha and the Bodhi tree and meditation. Different sects follow different rules like:

- ***Mahayana Buddhists*** organise a large procession with musical instruments like ***gyalings***. They also read ***Kangyur*** text.
- ***Theravada Buddhists*** only concentrate on offering ceremonial prayers to the idols of Buddha.

Songkran

This Buddhist festival is observed as like a ***spring cleaning***. It is celebrated for several days during the middle of April. People ***clean their house***, wash clothes and enjoy sprinkling perfumed water on the monks.

Ploughing Festival

This festival is celebrated on ***Buddha's first moment of enlightment*** when he was seven years old and he ***went with his father to watch ploughing***. This is celebrated in the month of May, and the two white oxen pull a gold painted plough, followed by four girls dressed in white who throw rice seeds from baskets.

Ulambana

This occasion is celebrated from the 1st to the 15th day of the eighth lunar month. It is believed that the ***gates of Hell are opened*** on the first day and the ***ghosts may visit*** the world for fifteen days. Food offerings are made during this time to relieve the sufferings of these ghosts. On the 15th day, (***Ulambana*** or ***Ancestor Day***), people visit cemeteries to make offerings to the departed souls.

Hemis Gompa

The festival is held at the Hemis Gompa Monastery in ***Ladakh*** to celebrate the ***birth anniversary of Guru Rinpoche (Padmasambhava)***. In order to protect his people, the founder of Tibetan Buddhism, Guru

Padmanasambhava fought the evil forces and thus this festival celebrates the ***victory of good over evil***. The main attraction of the festival is the ***mask dance performed by the Lamas***. Numerous musicians play the traditional music using four pairs of cymbals, large-pan drums, small trumpets and large size wind instruments.

Sindhi Festivals

Chaliho Sahib

It is a **40 day fast** observed by the Sindhis in the months of July-August. They pray to **Lord Jhulelal** for 40 days and after the fast is over they celebrate the occasion as **Thanks Giving Day**. Mirkshah Badshah, a Muslim invader of Sindh troubled the people of Thatta and wanted them to convert to Islam. People prayed to Varun Devta or the God of Water by observing penance on the banks of the river for 40 days. On the 40th day, Varun Devta heard their prayers and promised to save them from the tyrant. The answer to their prayers was **Jhulelal**.

Cheti Chand

This is the occasion of ***Sindhi New Year*** and it is celebrated all around the world. It is celebrated on the first day of Chaitra. Cheti Chand is celebrated in honour of the **birth of Jhulelal**, the patron saint of the Sindhis. It is celebrated with pomp and gaiety by the Sindhi community. Many people take Baharana Sahib consisiting of Jyot, Misiri, Phota, Fal, Akha to the nearby river. An idol of Jhulelal Devta is also carried along.

Parsi or Zoroastrian Festivals

Jamshedi Navroz

The festival of Navroz is to celebrate the festival of New Year for the Parsi Community. It falls on the ***Roj Hormuzd*** or the first day of the first month ***(MahFrawardin)*** of the ***Shehanshahi*** calendar. It is supposed to be the beginning of the Universal Dawn as this is the end of winter and the beginning of the New Year.

Traditionally Parsis pay respect to ***Khorshed*** and ***MeherYazads*** who are the two divine beings that are the harbinger of Sun. People visit each other and visit the Fire Temple. Other festivals of the Parsis are:

Name of the Festival	**Falls on the day**	**Occasion**	**Rituals observed**
Zarthost No Deeso	On the 11th day of the 10th month (***Khorshedroz, Daemah***).	Death anniversary of Prophet Zoroaster	Parsis or Zoroastrians go to the Fire Temple and offer prayers and listen to the life and works of the Prophet
Khordad Sal	On the sixth day of the Parsi month of ***Farvardin*** (August/September)	On the birth anniversary of Prophet.	Parsis offer prayers and hold special grand feasts.
Pateti	On the last Gatha day on the Parsi Calendar.	To offer repentance for the crimes committed during the year	Parsis offer prayers, give alms to the poor and make feasts at home

SECULAR FESTIVALS

Khajuraho Dance Festival

The **Government of India** in collaboration with the **Madhya Pradesh Kala Parishad** instituted this festival in **1975**. This festival of Dance was supposed to **promote tourism** in the State and highlight the beauty and eroticism inherent in the Khajuraho temples. The festival is also supposed to reflect the spirit of eternal glory and perseverance of dance and architectural monuments, which reflect our cultural heritage.

New Year

According to local traditions, **Lord Brahma** began the creation of the world on this day and hence it is used to mark the beginning of a new Hindu calendar. In different parts of the country it is celebrated under different names like:

Ugadi or ***Chaitra Shudhdha Paadyami***	Andhra Pradesh and Karnataka
Gudi Padwa or ***Gudi Padvo***	Maharashtra
Samvatsar Padvo	Goa
Naba Barsha (Poila Boisakh)	West Bengal
Puthandu	Tamil Nadu
Vishu	Kerala

Sair-e-Gul Faroshan

The festival is also known as "*Phool Walon Ki Sair*" and is the **annual three day festival of flowers** conducted in **Delhi**. It is a symbol of **communal harmony** in which procession of pankhas or palm leaf fans which are heavily decorated with flowers are taken from the tomb of Khwaja Bakhtiyar Kaki in Mehrauli to the Yogmaya Temple. The festival was initially patronised by Mughal Emperer Akbar II (19th century). It was **banned by the British** but reinstated in 1962 by J. L. Nehru.

Tyagaraja Aradhana

It is held annually to commemorate the ***'Samadhi' day*** of the famous Telugu Saint and composer Tyagaraja. It is held in Andhra Pradesh and Tamil Nadu, primarily at ***Thiruvaiyaru*** (where he attained Samadhi). The festival is attended by leading exponents of Carnatic music who come to pay their tribute to the saint. Saint Tyagaraja along with Muthuswami Dikshitar and Syama Sastri, comprise the *Trinity of Carnatic music*.

Onam

Onam, the State festival of ***Kerala*** falls in the beginning of the month of Chigam, the first month of the Malayalam calendar. It is mainly a ***harvest festival*** but it also celebrates the homecoming of mighty asura King ***Mahabali*** from Patala (the underground). Elaborate feasts, dances, flowers, boats and elephants are part of the colourful and vibrant festival of Onam. A prominent feature of Onam is the ***Vallam Kali (the Snake Boat race)***. The most popular Vallamkali is held in the ***Punnamada Lake*** and the winners are awarded the Nehru Boat Race Trophy. Traditional games, known as Onakanikal also form a part of the Onam celebrations.

Pongal

Pongal is four day ***harvest festival*** celebrated by ***Tamils*** around the world. It is celebrated in January and marks the beginning of Uttarayan, i.e. six month northward journey of the Sun. The word ‘Pongal’ means ‘to boil’ in Tamil and the boiling of the first rice is an important ritual obeyed during the festival. It is held in the month of ‘^ai’, a time when various crops like rice, sugarcane, turmeric, etc. are harvested. It is an occasion for giving thanks to **Sun God** and celebrating the life cycles that gives us grain.

Sarhul

Sarhul marks the beginning of the ***New Year*** for the ***tribals of Jharkhand, Odisha and West Bengal***. It is mainly celebrated by the ***Munda, Oraon and Ho tribes***. Sarhul literally means ‘Worship of Sal’. It is celebrated in the spring season, i.e. in the month of Phalgun according to the Hindu calendar. Tribals hold ***nature*** in great reverence and Mother Earth is worshipped during the festival. Sarhul is celebrated for several days during which the main traditional dance Sarhul is performed. It is related to religion called “**Sarnaism**”.

FESTIVALS OF NORTH-EAST INDIA

Saga Dawa (Triple Blessed Festival)

It is mostly celebrated in the **Buddhist** communities living in the State of **Sikkim**. It is celebrated on the full moon day that falls in the middle of the Tibetan lunar month called the Saga Dawa. This day is considered to be a very auspicious day for the **Tibetan community**. This falls between May and June and this **month is called Saga Dawa** or the ‘Month of merits’.

The festival is celebrated to commemorate the birth, enlightenment and death (***parinirvana***) of Buddha. Most people make a pilgrimage to the monasteries and offer incense sticks, *Dhog* and water. People also circumambulate the Gompas of the monastery and chant mantras, recite the religious texts and turn the prayer wheels. All through the month of Saga Dawa, the community of Buddhists has to follow **three teachings** of Buddhism: **generosity** (*dana*), **morality** *(sila)*, and **meditation** or good feelings *(bhavana)*.

Losoong Festival

Losoong is the **Sikkimese New year**. It is celebrated all across Sikkim during the month of December every year. As mentioned earlier, the major occupation in the State of Sikkim is agriculture and it is the celebration of the **harvest season** by the farmers and other occupational communities.

Traditionally, it is considered to be the festival of the **Bhutia tribe** but now-a-days even the **Lepchas** celebrate it with equal vigour and joy. The unique point of the festival is that people drink the **locally brewed wine**, called **Chaang**, as part of the celebration. They also get together to perform traditional dances like the Cham Dance and the Black Hat dance at the monasteries. The spirit also reflects the warrior sentiments of the Sikkimese community through the archery festivals, etc.

Bihu Festival

It is a set of three important non-religious festivals of **Assam** - *Rongali or Bohag Bihu* observed in April, *Kongali or Kati Bihu* observed in October, and *Bhogali Bihu* observed in January. Rongali Bihu is the most important among the three and it coincides with Assamese New Year. Songs and dances are the main attractions during Bihu.

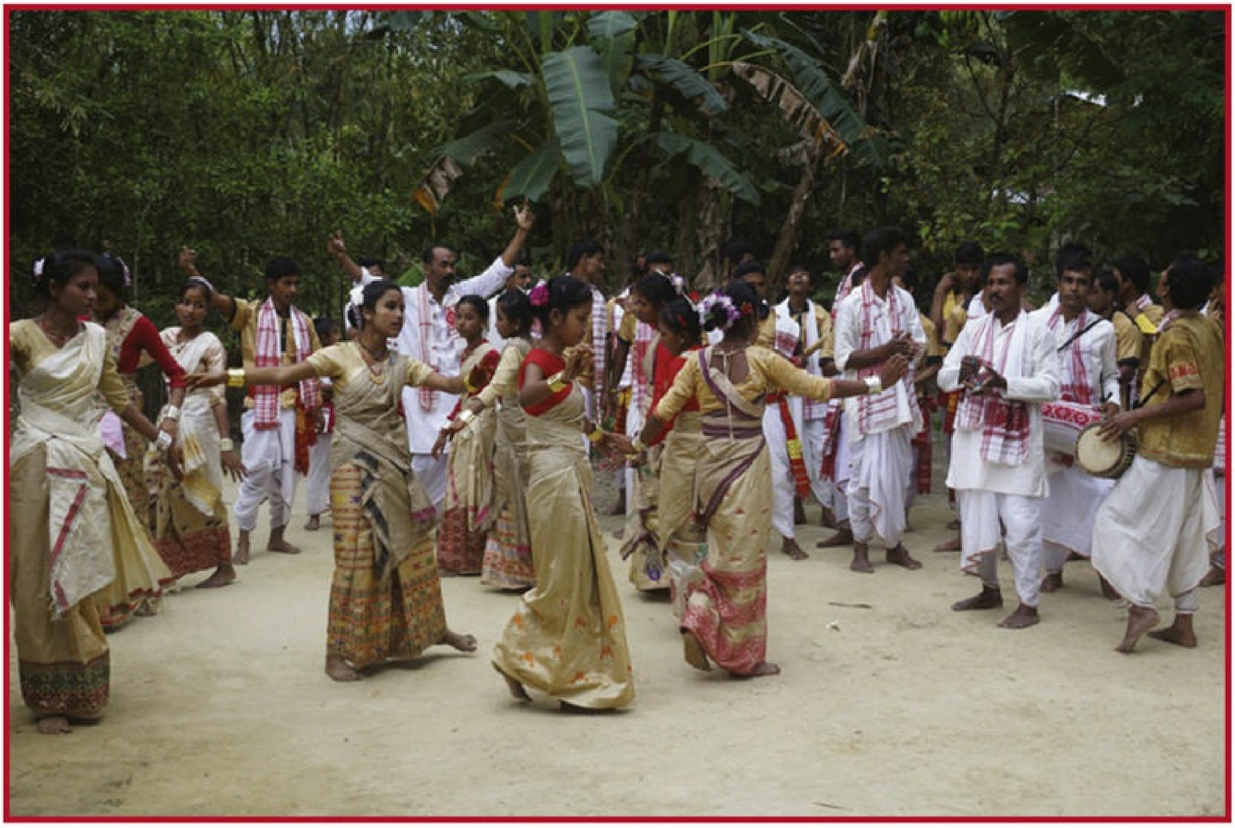


Fig. 20.1: *Bihu Festival*

Bohag Bihu is one of the most popular festivals of **Assam**. Although the Assamese celebrate Bihu **thrice** in a year, the Bohag Bihu is the most anticipated one. The three Bihu's are:

- Bohag or Rongali Bihu (falls on Assamese New Year in April)
- Kati or Kongali Bihu
- Maagh or Bhogali Bihu

The festival of Bihu is traditionally tied to the **changing seasons** and **harvests**. The Bohag Bihu is celebrated for many days beginning from 14 April every year. The celebrations range from one week to almost a month depending on the communities and tribes' decision.

On the first day of the festival, cows and bulls that are the main stay of the community are bathed and fed. This ceremony is called the 'Gora Bihu'.

The second day is the main day of the celebrations that constitute Bihu, as people greet one another and they exchange ***Gamosa*** (a hand woven cotton towel) with their relatives. All the houses prepare ***Pitha*** or a traditional dish made of rice powder, flour, sesame, coconut and jaggery. They also organise stages where men and women from all communities come together to perform the Bihu Dance.

Hornbill Festival

It is one of the major **festival** celebrated in **Nagaland**. It is a 10 day festival that begins on **1st December** every year. All the major Naga tribes attend this festival and congregate at the **Kisama Heritage Village**. **All the tribes** showcase their talent and cultural vividness through costumes, weapons, bows and arrows and headgears of the clans.

This is also a good opportunity **to bring all the tribes together** and for the younger generation.

Moatsu Mong festival

It is celebrated by **Ao tribe** of **Nagaland** in the first week of May **after sowing is done**. The festival provides them a period of recreation and entertainment after the stressful work of clearing fields, burning jungles, sowing seeds, etc. It is marked by songs and dances. A part of the celebration is **Sangpangtu** where a big fire is lit and women and men sit around it.

Yemshe Festival

Again from **Nagaland**, it is a **harvest festival** celebrated mainly by **Pochuri tribe**. Catching of frogs is prohibited during this festival. It is celebrated in **September**.

Kharchi Puja

This Hindu festival primarily originates from the State of **Tripura**. While it began as a festival of the **royal family** of Tripura, currently even the common households celebrate this festival. It is celebrated over a week and takes place in the month of July. The festival is celebrated in the honour of **Earth** and to worship 14 other deities.

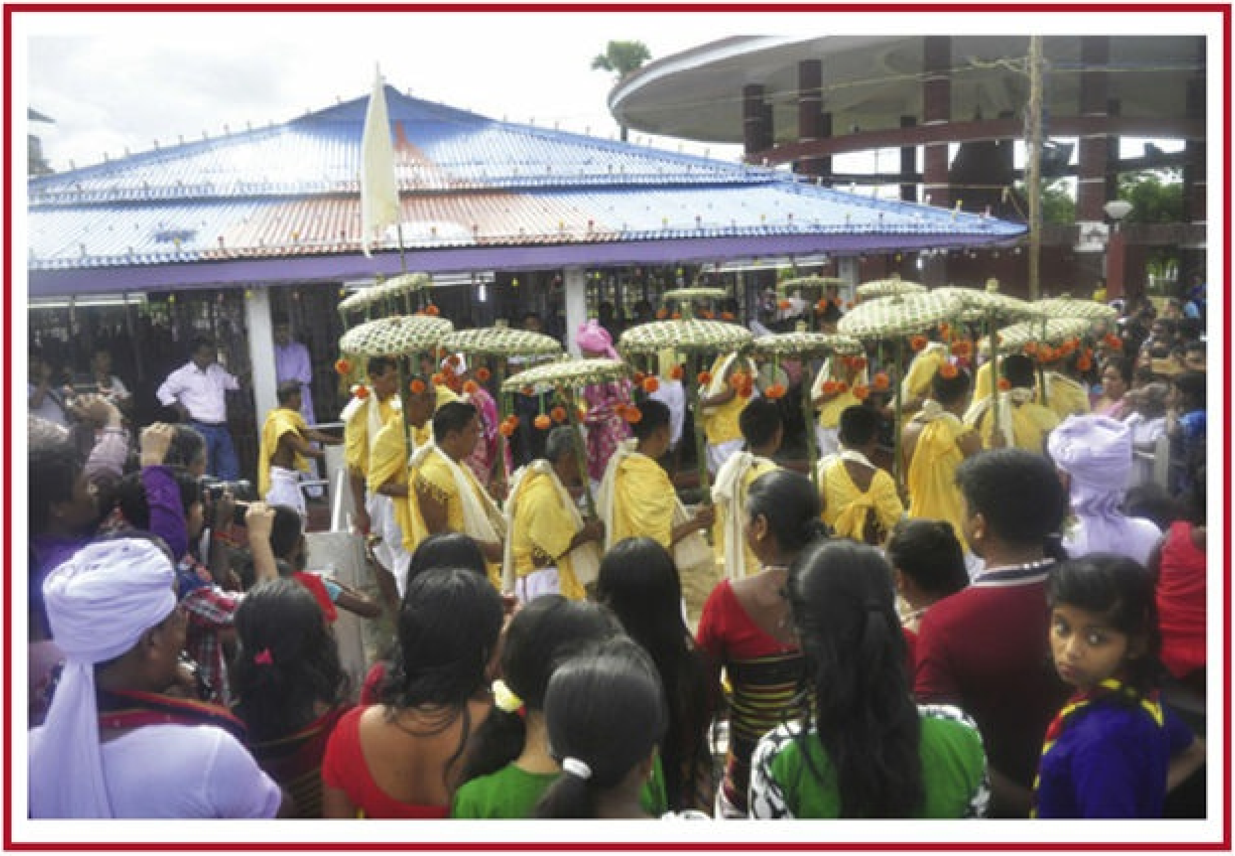


Fig. 20.2: *Kharchi Puja www.tripura.org.in*

Each year thousands of people trek to this temple in Agartala so that they can pay obeisance to the deities.

Cheiraoba Festival

This festival is celebrated all across the State of **Manipur**, as it is the **New Year** according to the Manipuri tribes. It is celebrated in the month of April (it means the first day of the month *Sajibu)*. The festival is also related to the domestic deity called **Sanamahi** worshipped by the **Meitei tribe**. The festival is usually conducted in the temple of Sanamahi but every household cleans, buys new utensils and new clothes for the family members.

Wangala Festival (The 100 Drums Festival)

The dominant **Garo Tribe** primarily celebrates it in **Meghalaya**. The festival indicates the **beginning of winter** and is celebrated as a nod to the **post harvest** season. The festival is celebrated in the honour of '**Misi Saljong**', a local deity who is considered to be a generous. He is supposed to be the force behind the good things that happen to the community. This festival is a thanks giving to him.

Drums, flutes and other orchestra instruments are played to create a festive ambience. It is also known as the '**100 Drums Wangala festival**' as loud drum noises herald the beginning of the festival. The day is also set apart by the wonderful costumes worn by the participants. An extraordinary feature is the **feathered head-gear** that is worn by everyone celebrating the festival and also reflects their clan's colour.

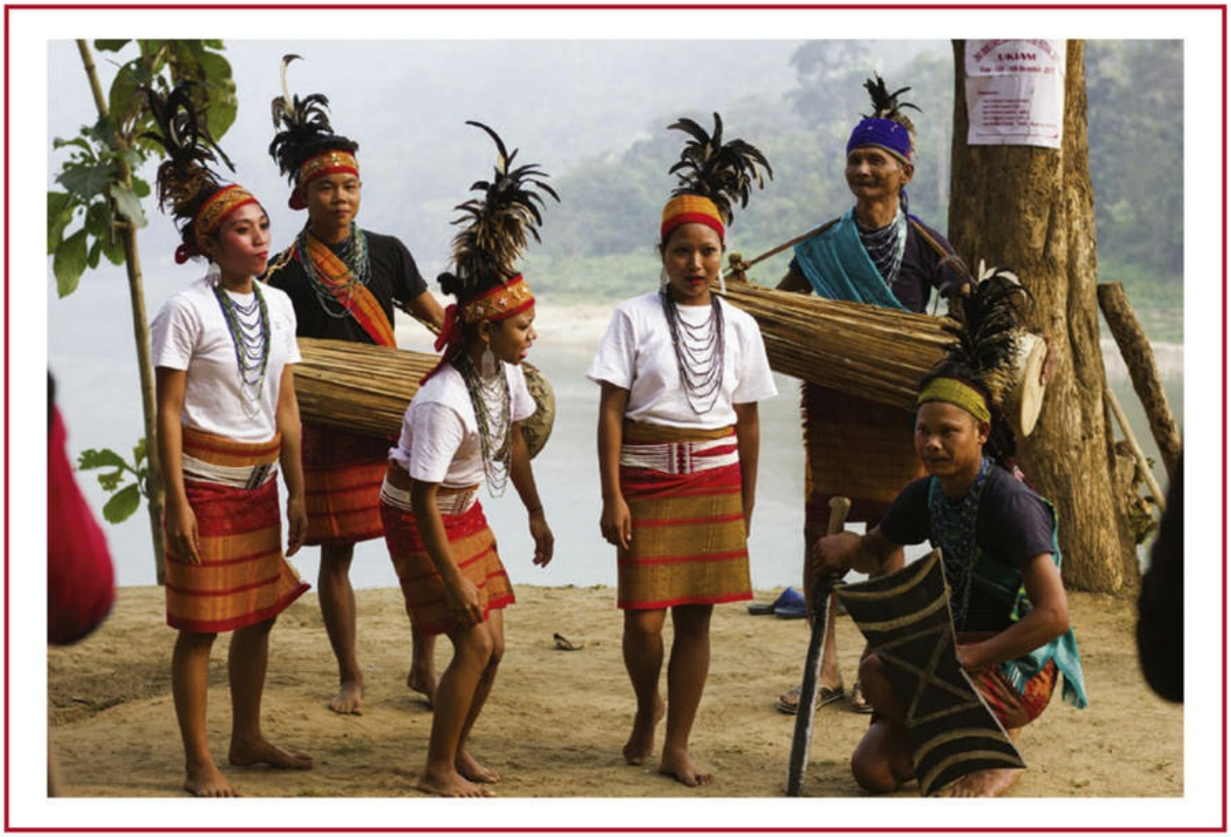


Fig. 20.3: *Wangala Festival*

Kang Chingba (Ratha Yatra of Manipur)

The festival of Kang Chingba is one of the biggest Hindu festivals celebrated in the State of **Manipur**. It is **similar** to the '**Jagannath Puri Rath Yatra**' and draws many antecedents from the same. It is a 10 days long festival that is celebrated in the month of July every year.

The *Yatra* begins from the very famous holy temple of Sri Govindajee situated in Imphal. The idols carved of wood and heavily decorated are carted around in massive chariots that are called ‘Kang’. These deities are then carried to another temple and people dance through the night to celebrate the journey.

Ambubachi Mela

It is held at **Kamakhya temple** of Guwahati in the State of **Assam**. The festival falls in the month of June and is one of the major festivals in North-East India, so much so that it has been dubbed as the ‘**Mahakumbh of the East**’. The festival has been associated with **fertility rituals** and many devotees come to seek the blessing of a child from the Goddess. The temple has courted controversy because of the alleged **tantric activities** conducted during this *mela.*

During the festival, the patron Goddess Kamakhya is said to be undergoing her annual menstrual cycle. Hence, the temple remains closed for three days.

Fig. 20.4: *Ambubachi Mela*

Sekrenyi Festival

The festival of Sekrenyi is celebrated in the month of February by the **Angami tribe** of **Nagaland**. It is celebrated for over 10 days and is also called ‘Phousanyi’ by the Angamis. It is a purification festival.

Majuli Festival

This is one of the more modern festivals held at Majuli in the State of **Assam**. The festival is organised in November, as it is the best time considering the alternating climatic conditions in Assam. The **Department for Culture** of Assam organises various events during the festival like the seminars which highlights the traditional history and glory of Assam in general, and Majuli in particular.

Further, the festival is organised on a huge scale in an open space or Namghar. The tribal dishes of Majuli and Assam are displayed and put on sale. Several arts and crafts like Bamboo artifacts, shawls; beads jewellery is put for sale. Some famous artists are also invited to showcase their art and public demonstrations. The local patron deity is also invoked during the opening and closing ceremony. Several dance and singing competitions are organised for the entertainment of the fair goers.

Lui-Ngai-Ni Festival

Almost all branches of the **Naga tribes** celebrate this festival. It is celebrated all over in **Nagaland** and in some of the Naga inhabited parts of Manipur State too. It is rejoiced as the mark for **seed-sowing season**. The festival brings the agricultural branches of Naga tribes closer to the non- agricultural based communities of Nagas.

The festival is marked with huge amount of celebration and pomp and show. It is a festival to bring communities closer and spread the message of **peace and harmony**.

Dree Festival

The **Apatani tribe** that reside in **Arunachal Pradesh** primarily celebrate the festival. Currently, more and more tribes have started observing the rituals of Dree festival. It is one of the biggest celebrations held in the **Ziro valley**.

During the festival, people offer prayers and offerings to four main Gods: ***Tamu, Metii, Medvr, Danyi*** and ***Mepin***. These offerings are given to pray for a good and plentiful harvest. People gather around the valley and perform traditional dances. One of the most unique points of this festival is that **cucumber is distributed** to all the attendees as a symbol of good harvest.

Losar Festival

It falls on the first day of the lunar calendar and is quite popular in **Arunachal Pradesh** (being mainly celebrated by **Monpa tribe** who practice agriculture and animal husbandry and follow Buddhism). Losar is a three day festival and is celebrated with a great pomp and show at **Tawang**.

Khan Festival

It is a religious festival celebrated by the **Miji tribe** of **Arunachal Pradesh**. The festival is significant because it brings together people from every background **irrespective of their caste and creed** to celebrate it. During this, the priest **ties a piece of wool** in the neck of all the participants and the thread is considered sacred.

FAIRS OF INDIA

A Fair is a temporary gathering of people for a variety of activities which may be religious, entertainment or commercial. In India, fairs of different kinds are organised in different parts of the country. Some of them are discussed below.

Kumbh Mela

The Kumbh Mela is the largest religious gathering in the world. Every day millions of people come to take a dip in the holy river. The mela (gathering) is held on a rotational basis at ***four auspicious Hindu pilgrimage sites—Prayagraj, Haridwar, Nashik-Trimbak and Ujjain***. According to Hindu mythology, during the ‘Samudra Manthan’, i.e. churning of the ocean, ‘Amrit’, i.e. drink of immortality was produced and stored in a ‘Kumbh’ (pot). In the battle of the Devas and the Asuras, Lord Vishnu dropped drops of Amrit while transporting the Kumbh. These places are the four sites where the Kumbh Mela is held.

The ***mela is held*** at any given place ***after a time interval of 12 years***. The exact dates are determined according to the zodiac positions of the Sun, Moon and the planet Jupiter. At ***Nashik and Ujjain***, if the mela is held when a planet is in Leo (Simha in Hindu astrology), it is called as ***Simhastha Kumbh***.

At ***Haridwar and Prayagraj***, Ardh-Kumbh Mela is held every sixth year.

Places where the Kumbh is held:

Place	**River**
Prayagraj (Uttar Pradesh)	At the confluence of the Ganga, Yamuna and the mythical Saraswati
Haridwar (Uttarakhand)	Ganga
Nashik-Trimbak (Maharashtra)	Godavari
Ujjain (Madhya Pradesh)	Shipra

Recently in 2017, Kumbh Mela was declared by UNESCO as intangible cultural heritage.

Sonepur Mela

It is one of the largest **cattle fairs** in Asia. The mela is held in **Sonepur**, **Bihar** at the confluence of the River Ganga and the Gandak. It usually takes place **in November** on the Kartik Poornima, a day considered auspicious by the Hindus. It is the only fair where large numbers of elephants are sold and legend says Chandragupta Maurya used to buy elephants and horse during this fair.

Chitra Vichitra Fair

It is the largest ***tribal fair in Gujarat*** celebrated mainly by the **‘*Garasia*’** and **‘*Bhil*’** ***tribes***. The tribals wear their traditional costumes and showcase the local tribal culture. On the ‘Amavasya’ after Holi, the tribal women go to the river to mourn for their near and dear departed ones. The festivities start from the next day. Lively dance performances, best of rural handicrafts and exquisite silver jewelry attracts thousands of tourists every year.

Shamlaji Fair

It is celebrated by a ***tribal community in Gujarat to revere Lord Shamlaji*** “the Dark Divine” who is thought to be the incarnate of Krishna or Vishnu. Devotees come in large numbers to worship the deity and take a holy bath in the **Meshwo River**. The ‘***Bhils***’ have immense faith in powers of Shamlaji who they lovingly call ‘Kaliyo Dev’. It lasts for about three weeks in the month of November, with Kartik Poornima being the most important day of the fair.

Pushkar Fair

Pushkar Mela is an annual fair in **Pushkar**, **Rajasthan** starting on the day of ‘Kartik Poornima’ and lasts for about a week. It is one of the largest ***camel and cattle fairs*** in the world. It is a time when the Rajasthani farmers buy and sell their cattle but most of the trading is completed in the days leading to the fair. When the festival actually begins, events like camel races, moustache competitions, turban tying competitions, dancing and camel riding, etc. take centre stage. The fair attracts thousands of visitors and is quite popular among the foreign tourists as well.

Desert Festival

This three day extravaganza takes place in ***Jaisalmer*** generally in the month of February. The festival showcases the vibrant culture of Rajasthan. It gives the tourists a local flavour and showcases different facets of the Rajasthani culture. Among the golden sands of Rajasthan, tourists can enjoy colourful folk dances, trip to the sand dunes, tying competitions, camel rides, etc. The festival ends with a musical performance by the folk singers under the

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moonlit sky. No wonder, the desert festival features on every foreigner's to do list.

Kolayat Fair (Kapil Muni Fair)

Kolayat fair is held in **Bikaner**, **Rajasthan**. On the day of Kartik Poornima, people come to take a dip in the holy **Kolayat Lake** to get respite from all their sins. The fair is named after the great sage Kapil Muni who undertook intense meditation for the benefit of humanity. A large ***cattle fair is also organised***. Tourists throng the place in thousands to witness the enchanting display of colourful Rajasthani culture and tradition.

Surajkund Crafts Fair

This is an international crafts fair held annually for a fortnight in February near Faridabad, ***Haryana***. It showcases the regional as well as international crafts and cultural heritage. Traditional craftsmen from all parts of India participate in this festival. Pottery, weaving, sculpture, embroidery, Paper Mache, bamboo and cane crafts along with metal and wooden works attract a lot of attention. To give the fair a complete Indian touch, traditional cultural programs are held and regional cuisines are served.

Gangasagar Mela

It is conducted in the month of January-February at the mouth of the river Hooghly in ***West Bengal***. A holy dip in the Ganges especially on the day of **Makar Sankranti** is considered very auspicious by the Hindus. Lakhs of pilgrims throng the site. The presences of **Naga Sadhus** lend a unique identity to the fair.

Goa Carnival

The ***Portuguese introduced*** the Goa Carnival in India. It takes place 40 days before the **Lent**, a period of abstinence and spirituality. It involves feasting and merry making. People wear masks and come onto the streets to party. It showcases the rich Goan heritage and culture and has a distinct Portuguese influence. The Goan streets are decorated with colourful floats and parades, live bands and dances mark the event, attracting thousands of tourists every year.

Previous Years' Questions of Preliminary Examination

2017

1. Consider the following pairs:

Traditions **Communities**

1. Chaliha Sahib Festival - Sindhis
2. Nanda Raj Jaat Yatra - Gonds
3. Wari-Warkari - Santhals

Which of the pairs given above is/are correctly matched?

(a) 1 only
(b) 2 and 3 only
(c) 1 and 3 only
(d) None of the above

Answers

1. (a)

Practice Questions for Preliminary Examination

1. Consider the following–

(i) Diwali falls on the auspicious day of Poornima, i.e. full moon.
(ii) It is based in Mahabharata.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

2. Ganesh Chaturthi falls in which month as per Saka Samvat?
   (a) Ashadh
   (b) Sawan
   (c) Bhadra
   (d) Kartik
3. Which Muslim festival marks the beginning of the sacred period for Hajj?
   (a) Id-ul-Juha
   (b) Eid-ul-fitr
   (c) Milad-ul-nabi
   (d) Muharram
4. The festival of Good Friday is to commemorate the day of–
   (a) Crucifixion of Jesus Christ
   (b) Resurrection of Jesus Christ
   (c) Birth of Jesus Christ
   (d) None of the above
5. Which of the following Sikh Gurus lost their lives to the Mughals?
   (a) Guru Arjun Dev
   (b) Guru Teg Bahadur
   (c) Both a and b
   (d) Neither a nor b
6. Congregational singing of Shabad is related to
   (a) Muharram
   (b) Guru Parab
   (c) Mahavir Jayanti
   (d) Buddha Poornima

7. On this festive day, men and women select their life partners and marry by eloping with them.
   (a) Ganguar festival
   (b) Khajuraho festival
   (c) Karwa Chauth
   (d) Navroz

8. Which of the following is not correctly matched?
   (a) Hornbill festival – Nagaland
   (b) Kharchi Puja – Assam
   (c) Cheiraoba festival – Manipur
   (d) Wangala festival – Meghalaya

Answers

1. (d)
2. (c)
3. (a)
4. (a)
5. (c)
6. (b)
7. (a)
8. (b)

Previous Years' Questions of Main Examination

2011

1. Distinguish either between the 'Moatsu' and 'Yemshe' festivals of Nagaland or the Losar' and 'Khan' festivals of Arunachal Pradesh.

1995

2. Short note on Shab-e-Barat.

1995

3. Short note on Ganesh Chaturthi.

1994

4. Short note on Dev Deepawali.

1992

5. Short note on Ram Navami.

1991

6. Short note on Baisakhi.

1991

7. Short note on Janmashtami.

1987

8. What is the significance of Kumbh fair? Where are they held?

1981

9. In which State/States of India are the following festivals celebrated by a large number of people?
   (i) Baisakhi
   (ii) Rath Yatra
   (iii) Bihu
   (iv) Pongal
   (v) Onam.

भारत रत्न

पद्म
विभूषण

पद्म
भूषण

पद्म
श्री

21

AWARDS AND HONOURS

INTRODUCTION

Awards and honours are given both at individual and group level as a token of appreciation or recognition for an extraordinary work. Government of India gives several honours every year to those who have achieved outstanding merit in their field.

AWARDS GIVEN BY GOVERNMENT OF INDIA

Bharat Ratna

The title *Bharat Ratna* literally means **'Jewel of India'** and it is the **highest civilian award** bestowed by the Republic of India. *Bharat Ratna* is awarded to exceptional individuals who have performed in the highest order. It was *first given* in **1954**. Although this award was originally given to those artists who had outstanding achievements in art, science, literature and public service, but in December **2011**, the criteria was expanded to include **'any field of human endeavour'**. The Prime Minister of India makes the recommendations to the President of India who chooses **not more than three people in a particular year** for the award. Although **no money** is given to the awardees, those who are chosen are given a **peepal- leaf** shaped medal and a certificate *(**sanad**)*. According to the Indian Order of Precedence, those who are given *Bharat Ratna* are ranked **seventh**. The award cannot be used as a prefix or suffix to the recipients name, in terms of Article 18(1) of the Constitution.

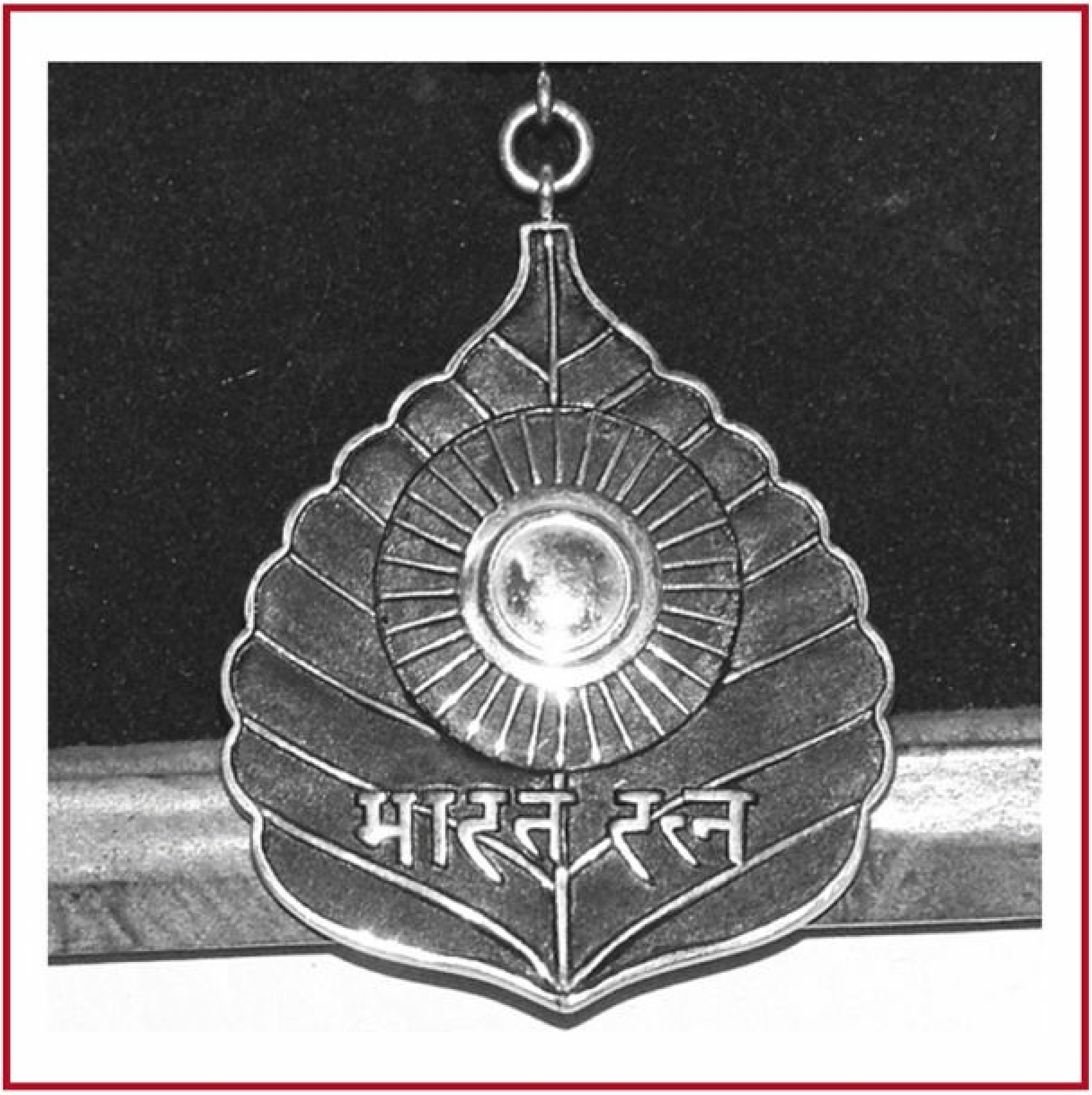

Fig. 21.1: *Bharat Ratna*

Some of the prominent awardees are as follows:

Year	**Name of the Awardee**	**About the Awardee**
1954 (First Awardees)	C. Rajagopalachari	Freedom fighter and last Governor-General of India
	Dr. C.V Raman	Physicist

	Dr. S. Radhakrishnan	Philosopher as well as first Vice President and second President of India
1955	Jawaharlal Nehru	Freedom fighter, writer and first Prime Minister of India
	Bhagwan Das	Freedom fighter, philosopher and educationist
	M. Visvesvaraya	Civil Engineer, Statesman, Diwan of Mysore
1957	Govind Ballabh Pant	Freedom fighter, Chief Minister of Uttar Pradesh and Home Minister of India
1958	Dhondo Keshav Karve	Social reformer and educator
1961	Bidhan Chandra Roy	Physician, politician and social worker
	Purushottam Das Tandon	Titled as “Rajarshi”, independence activist and politician
1962	Rajendra Prasad	Jurist, freedom fighter and first President of India
1966 (First Posthumous awardee)	Lal Bahadur Shastri	Freedom fighter and second Prime Minister of India
1971	Indira Gandhi	Third Prime Minister of India
1980	Mother Teresa	Social worker, founder of Missionaries of Charity and a Catholic nun
1987	Khan Abdul Ghaffar Khan	Known as Frontier Gandhi
1990	B.R Ambedkar	Crusader against untouchability, Chief Architect of Indian Constitution

	Nelson Mandela	Gandhi of South Africa
1997	Dr. A.P.J Abdul Kalam	Scientist and 11th President of India
1999	Prof. Amartya Sen	Economist
2014	Sachin Tendulkar	Cricketer
	C.N.R Rao	Chemist and Scientist
2015	Madan Mohan Malviya	Scholar and Educational Reformer.
	Atal Bihari Vajpayee	Prime Minister of India for three terms.
2019	Pranab Mukherjee	13th President of India
	Bhupen Hazarika	Singer, lyricist, musician, etc. from Assam
	Nanaji Deshmukh	Social activist

Padma Awards

These awards were introduced in **1954** and are being given to deserving individuals for their exceptional services in their chosen fields like *Sports, Art, Social work, Civil Service, Literature and Education, Public Affairs, Science and Technology, Trade and Industry*, etc. The names of the awardees are announced every year on **Republic Day**.

*The Padma Awards have been given every year **except** three times:*

- *In the year 1977*

- *In the year 1980*
- *Between 1993-1997*

There are **several rules** concerning the Padma awards: for example:

1. if someone is a recipient of a lesser degree of the Padma awards, they can be awarded a **higher degree** of award **only after five or more years** since the last conferment.
2. Secondly, the awards are **rarely given posthumously**, but exceptions can be made, if the case highly deserves.
3. Thirdly, there ought to be an element of public service in the achievements of the person to be selected. It should not be merely on the basis of excellence in any field, but it should be based on excellence plus.
4. Fourthly, **Government servants** including those working in PSUs, except doctors and scientists, are not eligible for these awards.

According to the Government of India, the awards are of **three categories**:

Padma Vibhushan	For exceptional and distinguished service (Second Degree Honour)
Padma Bhushan	For distinguished service of a high order (Third Degree Honour)
Padma Shri	For distinguished service (Fourth Degree Honour)

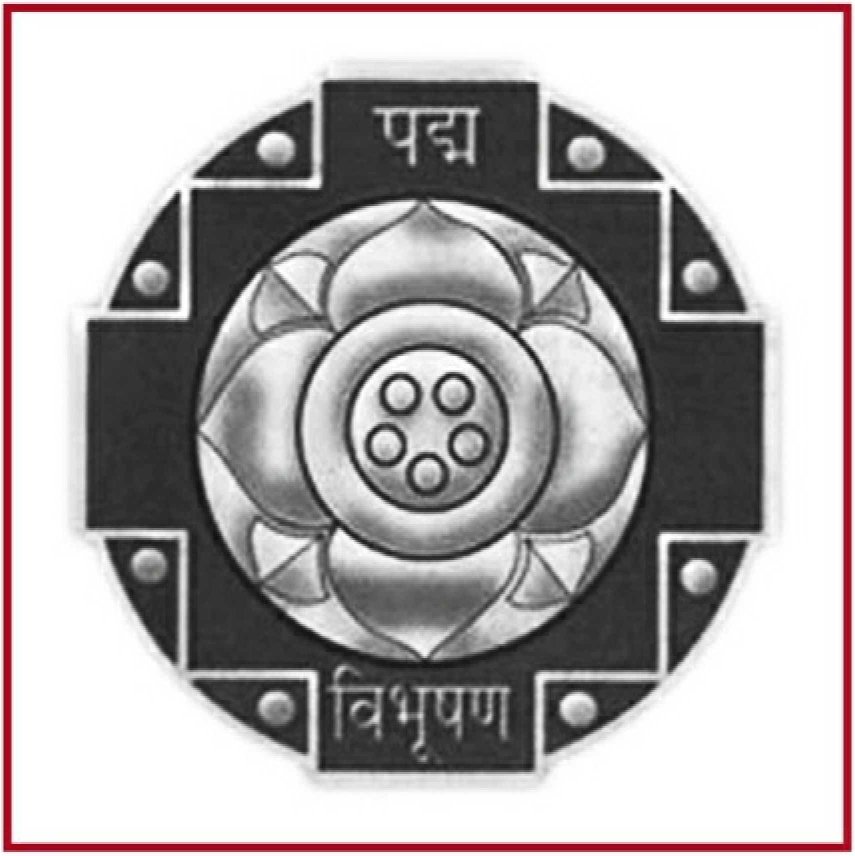

Fig. 21.2: *Padma Vibhushan*

Padma Vibhushan

It is the second highest civilian award given by the Republic of India. Those privileged to get the award are given a citation certificate and a medal, which has a lotus flower in the middle and the words **'Desh Seva'**, embossed on the obverse.

Padma Bhushan

It is the third highest civilian award given by the government of India for those who have contributed to *India's reputation in the global scenario.* The President of India confers the award in an elaborate ceremony held at the Rashtrapati Bhawan in March or April.

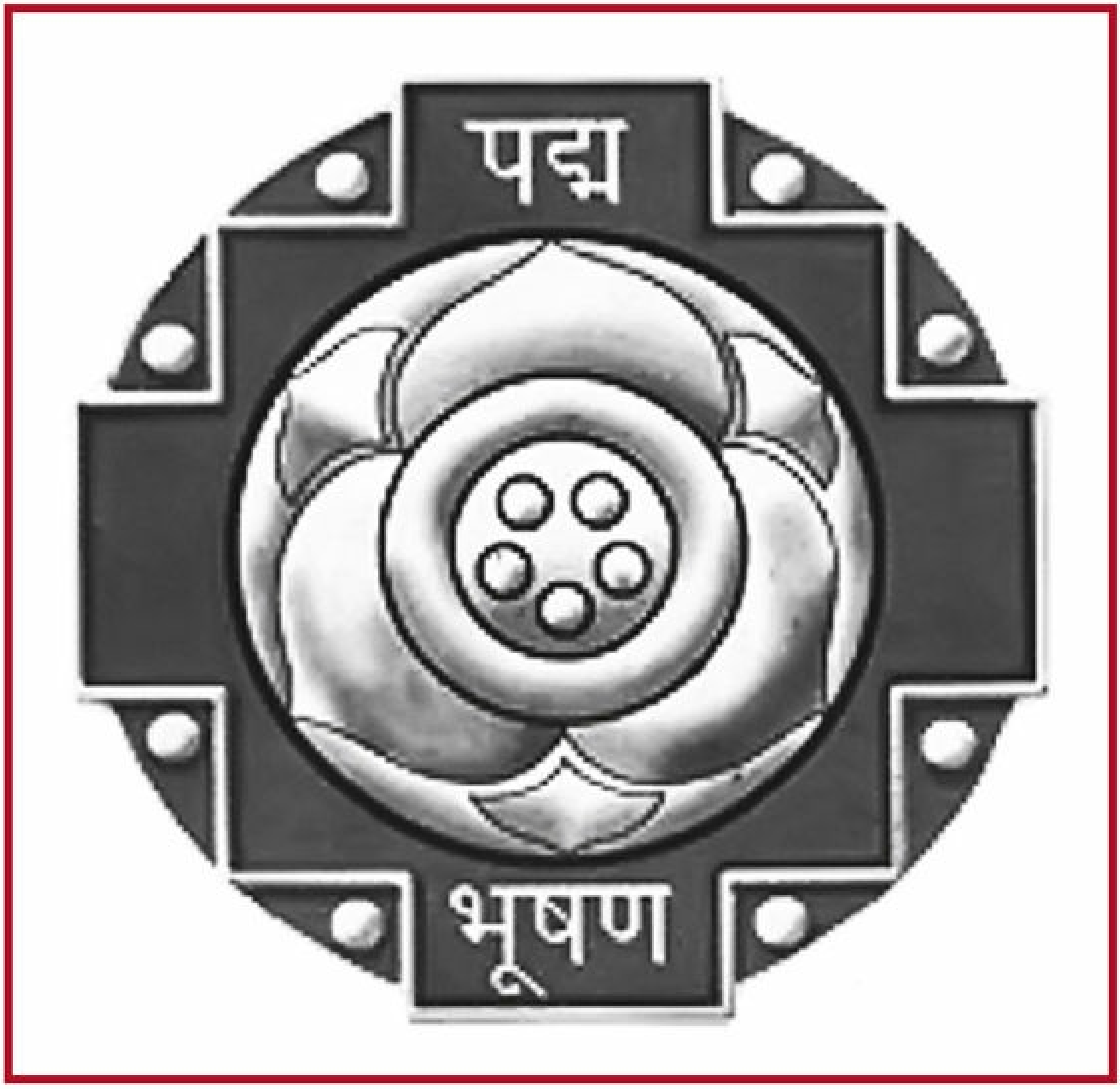

Fig. 21.3: *Padma Bhushan*

Padma Shri

It is the fourth highest civilian award in the Republic of India and is given by the Government of India for distinguished contribution to various subjects like arts, literature, sports, politics, industry, medicine, social service, etc. The awardee is not given cash but is given a certificate and a medallion with a three-leafed flower on one side and on the obverse Padma (lotus) and Shri (Mr. or Ms.) is written in Devanagiri script.

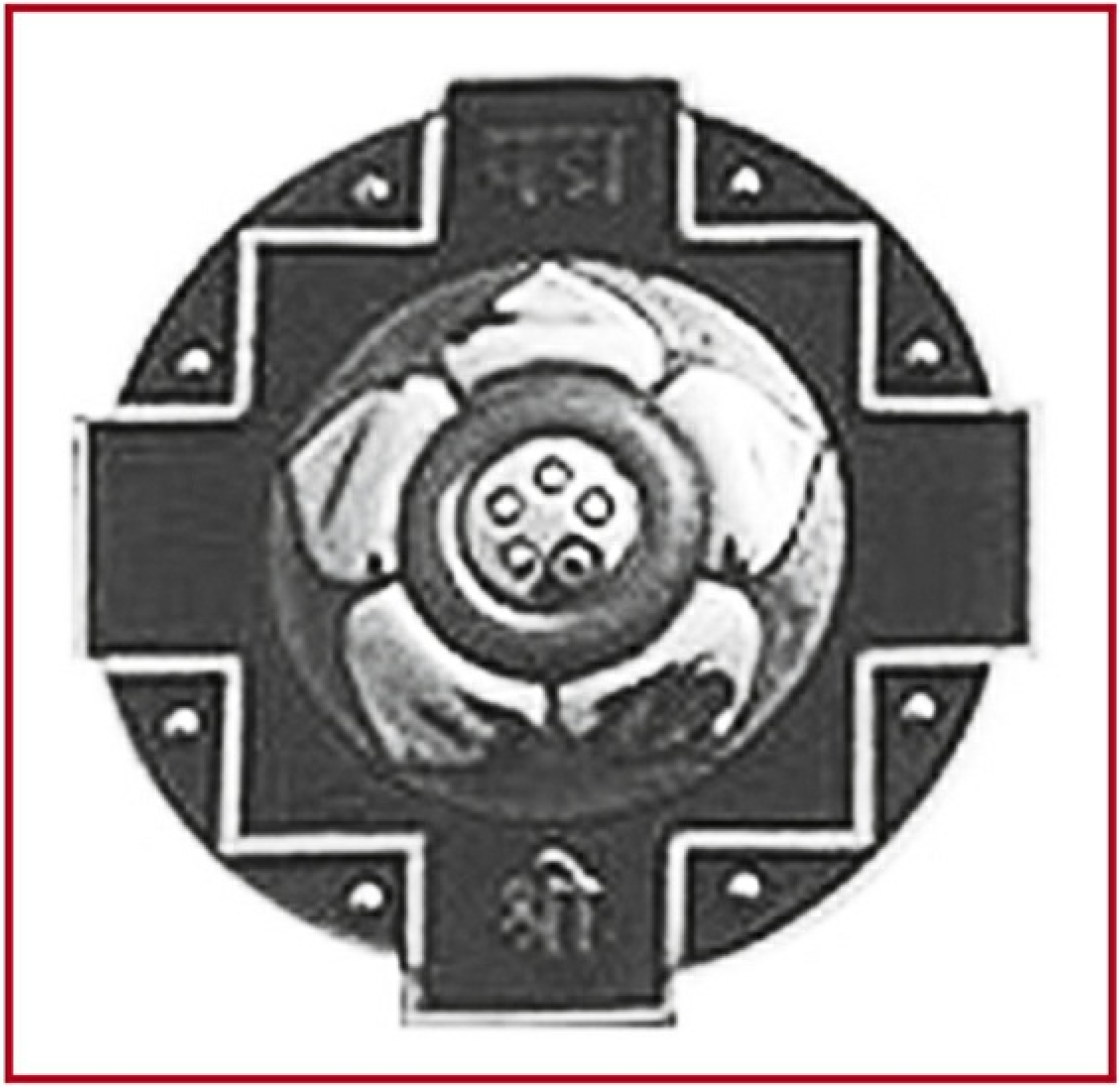

Fig. 21.4: *Padma Shri*

National Film Awards

These are amongst the most prominent awards given to those who have created cinematic excellence. These are **annual awards** and had **started in 1954**. It was in the year 1973 that the **Directorate of Film Festivals** was made responsible for organising these awards. The Government appoints a national selection panel, which decides the winners. The President of India presents the awards and the films that win are showcased to the public.

The awards are not only given to the best amongst Indian Bollywood Cinema but even to the best films from the regional categories. Following are the **five** major categories, which receive this award:

Swarna Kamal Or the Golden Lotus Award (five categories)	Best Feature Film
	Best Direction
	Best Children's Film
	Best Popular film providing wholesome entertainment
	Indira Gandhi Award for Best Debutant Director
Rajat Kamal or Silver Lotus Award	It has 25 major categories like best feature film, etc.
Best Feature film in the languages specified in Schedule VIII of the Constitution	12 Categories including Hindi, Bengali etc.
Best Feature film specified in the Languages other than those specified in Schedule VIII of the Constitution	Five categories including English, Bhojpuri, Kokborok, Monpa and Tulu

The National Film Awards also include the very prestigious **Dadasaheb Phalke Lifetime Achievement Award** which is presented to those who have spent their entire career to contribute to the Indian Cinema.

Sahitya Akademi Award

This is an honour given to those who achieve **brilliance in literature**. This award was instituted in **1954** and is given by the **'Sahitya Akademi'** that is the **National Academy of Letters** of our country. It is given annually to those who have achieved literary merit and created new trends by publishing their works, prose or poetry, in any of the **24 major languages** recognised by the Akademi. Besides the 22 languages enumerated in the Constitution of India, Sahitya Akademi has recognised **English** and **Rajasthani** as languages which can be considered for the award.

The award comprises a cash prize of **₹1 lakh** and a plaque which says **'Sahitya'** in the Devanagiri script. The very famous Indian filmmaker

Satyajit Ray designed the plaque. In many occasions, the award has been returned/declined as an act of protest.

Other Literary Honours

Sahitya Akademi Fellowship

The Akademi also offers a prestigious fellowship called the **'Sahitya Akademi Fellowship'**. This is the highest honour conferred by the Akademi where they select the **'Fellows and Honourary fellows'** who are chosen only because of their outstanding contribution to the literary arts. Becoming a fellow of the Sahitya Akademi is a higher honour than even receiving the Sahitya Akademi award.

Bhasha Samman

These awards are also given by the **Sahitya Akademi**. Every year, Akademi chooses writers who have made **significant contribution to Indian languages other than** the 24 major languages covered under Sahitya Akademi award, and also for contribution to classical and medieval literature. The Bhasha Samman comprises a plaque and a cash prize of ₹1 lakh.

Translation Awards

These are also given by the Sahitya Akademi to those who have attempted **translation** of major works from other languages to the 24 major languages. Special importance is given to those who attempt translation of the ancient and medieval literature. The prize consists of a cash prize of ₹50,000 and a plaque.

Jnanpith Award

It is also known as the **Gyanpeeth Award** (Seat of Knowledge) and is given for outstanding literary achievement. It was instituted in 1961 by the Bharitya

Jnanpith, a trust run by the Jain family famous for founding the newspaper **The Times of India**.

It is given to those **Indian citizens** who compose literature in **one of the 22 languages** listed in the Schedule VIII of the Indian Constitution and English. Apart from a plaque and a cash prize of ₹11 lakh, the winner is also given a bronze statue of *Goddess Saraswati*. This award is **not given posthumously**. To remember, there are 23 languages (22 + English) in which Jnanpith Award is given.

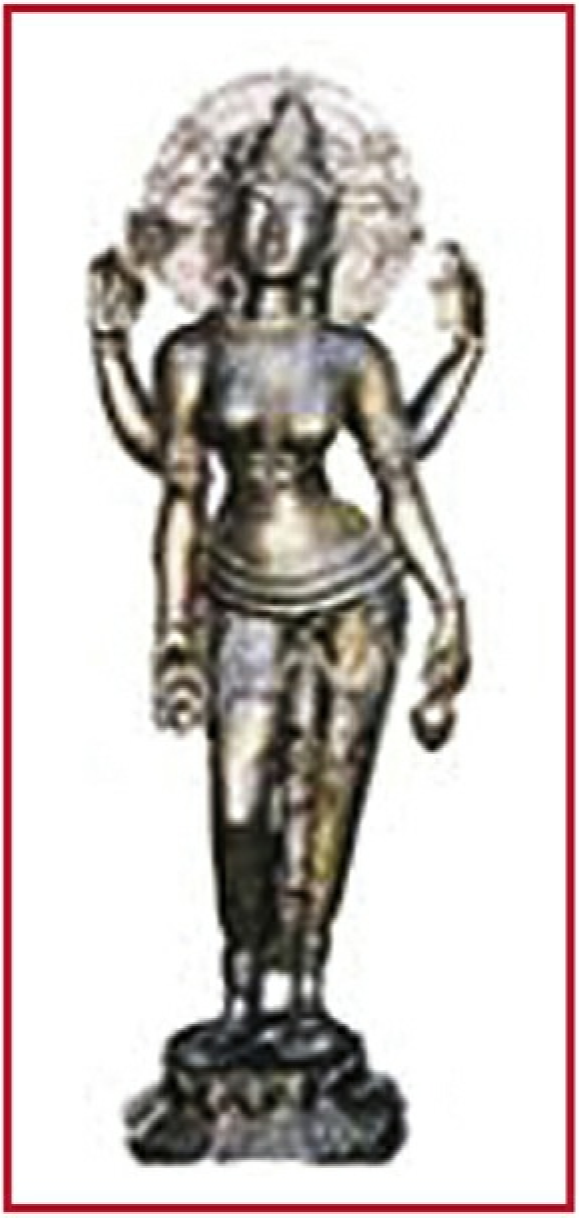

Fig. 21.5: *Jnanpith Award*

Saraswati Samman

The **Saraswati Samman** is an annual award for outstanding **prose or poetry** literary works in any of the **22 Indian languages** listed in Schedule VIII of the Constitution of India. It is named after an Indian goddess of learning and is consdidered to be among the highest literary awards in India.

The **Saraswati Samman** was instituted in **1991** by the **K. K. Birla Foundation**. It consists of ₹15 lakh, a citation and a plaque. Candidates are selected from among them whose literary works have been publised in the past 10 years.

Vyas Samman

The **Vyas Samman** is a literary award, first awarded in 1991. It is awarded annually again by the K. K. Birla Foundation and includes a cash payout of ₹250,000. To be eligible for the award, the literary work must be in **Hindi language** and has been published in the past 10 years.

Dada Saheb Phalke Award

Introduced in **1969**, the Dada Saheb Phalke Award is India's **highest award in cinema** to commemorate Dada Saheb Phalke (1870–1944), the legendary film-maker who made India's first full-length feature film, Raja Harishchandra (1913).

It is awarded by the **Directorate of Film Festivals**, an organisation set up by the **Ministry of Information and Broadcasting**. It is given for outstanding contribution to the growth and development of Indian cinema and is selected by a Committee consisting of eminent personalities from the Indian film industry.

The award comprises a Swarna Kamal (Golden Lotus) medallion, and a cash prize of ₹10 lakh.

THE FUKUOKA PRIZE

It is an award established by the city of Fukuoka (Japan) to honor the outstanding work of individuals or organisations in **preserving or creating Asian culture**. There are three prize categories: Grand Prize, Academic Prize, and Arts and Culture Prize.

Few prominent Indian winners are Romila Thapar (1997), Amjad Ali Khan (2004), Ramchandra Guha (2015), A.R. Rahman (2016), Teejan Bai (2018), etc.

Practice Questions for Preliminary Examination

1. Consider the following–

   (i) Bharat Ratna awardees are given a peepal leaf shaped medal and a certificate

   (ii) President chooses not more than three people as the Bharat Ratna awardees in a particular year.

   (iii) ₹10 lakh each is given to Bharat Ratna Awardees.

   Which of the above is/are correct?

   (a) Only (i)

   (b) (i) and (iii)

   (c) (i) and (ii)

   (d) (i), (ii) and (iii)

2. Who of the following is not a Bharat Ratna Awardee?

   (a) Dr. Rajendra Prasad

   (b) Mahatma Gandhi

   (c) Dr. B.R. Ambedkar

   (d) Dr. A.P.J Abdul Kalam

3. Consider the following fields–

   (i) Sports

   (ii) Art

   (iii) Social work

(iv) Civil Service

(v) Literature and Education

In which of the above field(s), Padma Award is given?

(a) (ii), (iv) and (v)

(b) (i), (ii), (iii), (iv) and (v)

(c) (ii), (iii), (iv) and (v)

(d) (ii), (iii) and (v)

4. Consider the following about Padma Awards–

(i) A recipient of lesser degree of Padma award can be awarded a higher degree of awards only after five or more years.

(ii) The award is not given posthumously

Which of the above is/are true?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

5. Which award is also called Golden Lotus Award?

(a) Bharat Ratna

(b) Padma Vibhusan

(c) National Film Award

(d) Dada Saheb Phalke Award

Answers

1. (c)
2. (b)
3. (b)
4. (a)
5. (c)

Previous Years’ Questions of Main Examination

1. Distinguish between the following four literary awards.
   (a) Jnanpith Award
   (b) Sahitya Akademi Award
   (c) Vyas Samman
   (d) Saraswati Samman

22

LAW AND CULTURE

INTRODUCTION

The Constitution of India has three sections specifically designated for the preservation of Indian culture. The Government and the Constitution go into the specifics of the preservation because the history, fine arts, literary artifacts creates lasting impressions on the world about our nation's heritage and importance. Let us now discuss related Constitutional provisions and Acts.

FROM CONSTITUTION OF INDIA

ARTICLE 29: 'Protection of Interests of Minorities'

This article focuses solely on the defence of the culture of those communities that constitute the minority according to the Constitution of India. According to the Constitution:

"Any section of the citizens residing in the territory of India or any part thereof having a distinct language, script or culture of its own shall have the right to conserve the same".

As this quote clarifies, this allows communities like the tribal populations of Chhattisgarh, Rajasthan, North-Eastern regions, Odisha and numerically small groups like the **Parsis** to take steps to preserve their culture, language and literature.

It also confirms their **right to receive help from the State** and any State-funded agency to conserve their heritage. It also makes a distinction that no citizen shall be denied assistance from an institution maintained by the State on grounds of their religion, caste, language, race or any of them.

ARTICLE 49: ‘Protection of Monuments and Places and Objects of National Value’

This article of the Constitution restates the importance of all those monuments and objects, which belong to India’s heritage. These pieces of national significance would be under the protection of the State, if they are under harm. The Constitution states that:

1. It shall be the **obligation of the State to protect** every monument or place or an object of artistic or historic interest.
2. Any monument that is declared by or under law made by the Parliament to be of national importance should be saved from spoilation, **disfigurement**, destruction, removal, disposal or **export**, as the case may be.

Article 51A(f) ‘ Value and Preserve the Rich Heritage of Indian Culture’.

Unlike the two articles mentioned above that enumerate the duties of the State; Article 51(A) is part of the **Fundamental Duties** of every citizen of India. The Constitution commands the people to value and preserve the tangible and intangible heritage of our composite culture. This also points out that there is a link between the traditions of our society and the laws made to govern it. The culture reflects the ever-changing society and the law shall preserve it and the citizens should play their part in it.

Apart from these articles, the Constitution and our lawmakers have devised several Acts, which punish those who break the laws concerning our culture. **Some of the primary Acts are**:

1. *Indian Treasure Trove Act, 1878:*

The British Government instituted this Act to protect and preserve treasures found accidently as once the Britishers took over any principality, they would loot and capture the erstwhile ruler’s treasury. All the goods, which had an archeological and historical value, were protected, so that a directory could be created of the treasures accumulated and they could be lawfully disposed.

Some of the more important concerns addressed in the Act were:

- Whatever treasures were discovered, were to be declared to the concerned **District Collector** or the nearest Government treasury and all the relevant information about the artefact(s) should be submitted to the Government.
- If someone does not follow this directive to inform the concerned authority or attempts to alter the treasure or conceal the identity and value of the treasure, then he/she would have to face several penalties like a hefty fine or even be jailed.
- If the owner of the place where the treasure is found *fails to share a percentage* of the treasure with the Government, he/she would be convicted in front of the Magistrate and jailed for six months or fined, or both.

2. *Ancient Monuments Preservation Act,* 1904

The British Government instituted this Act to provide effective preservation and authority over the monument to the government so that it can protect the national heritage. This Act was particularly concerned with those monuments that were in the **custody of individual or private ownership**.

The Central Government and the owner shall sign an agreement for the conservation of any protected monument. This also stops the owner from adding on to, demolishing, altering or disfiguring the monument. In case of **selling the land** on which the monument stands, the government would have the **first right** to purchase the land.

The *Ancient Monuments Preservation Act*, which was first enacted in 1904, was amended in 1932 to be Ancient Monuments Preservation (Amendment) Act. Furthermore in 1958, Central Government enacted "*The Ancient Monuments and Archaeological Site and Remains Act*" to broaden the kind of sites in urban and rural archeological settlements, which can be covered under this law. Further, the Parliament also formulated "*The Ancient Monuments and Archaeological Sites and Remains (Amendment and Validation) Act, 2010*" to better preserve the historic monuments and archeological sites of national importance.

3. *The Antiquities (Export Control) Act, 1947*

During the time of Independence when the Britishers were going out of India in droves, they were also taking several important artefacts which they had hoarded over the years. After independence, Government of India enacted "*The Antiquities (Export Control) Act of 1947*" to provide a form of regulation over what can or cannot be shipped outside the boundaries of India. Two of the major provisions are:

- The **Director General of ASI** has to issue a license for any object that is being exported from India.
- The **Director General of ASI** also has the power to decide if any article, thing or object is an antiquity or not. His/her decision about the status of the object under purview of this Act would be binding.

4. *The Ancient and Historical Monuments and Archaeological Sites and Remains (Declaration of National Importance) Act, 1951*

Under this Act, all the monuments of historical importance and archeological sites, which were earlier covered under the 'Ancient Monument Preservation Act' were re-declared as objects of national importance. In 1951, around 450 monuments and archeological sites were added to the original list of 1904.

This Act had some loopholes and to bring parity to the preservation of archeological affluence of India; a revised version titled ***'The Ancient Monuments and Archaeological Sites and Remains Act 1958'*** was passed in 1958. This version of the Act was specially enacted keeping in mind the need to preserve the **physical artefacts** like sculptures, carvings and other such objects.

The recent amendment to this Act was made in 2010 and it was titled as 'The Ancient Monument and Archaeological Sites and Remains (Amended and Validation) Act, 2010. The main provisions of this Act are:

- The Central Government has the power to **declare** any monument or archaeological site of ancient and medieval times as a repository of national importance.
- The Director General will have the authority from the Central Government to presume the guardianship, **purchase or lease** of any such site or monument and ensure its preservation and maintenance.

- The Act also provides the Government and Director General, the power to **acquire** antiquities for their preservation; control the movement of the objects; demand compensation or levy penalties for damage to land, object, monument, etc.

5. *Antiquities and Art Treasures Act, 1972*

This Act was enacted for the effective control over the **movable** cultural property consisting of any type of art objects and antiquities. The Act is one step forward in controlling the export trade in Indian antiquities and preventing any smuggling and fraudulent dealings. Some of the most important points from the Act are:

- Any object; sculpture in stone, terracotta, metal, ivory; manuscripts and paintings in paper, wood, cloth, skin, etc. which have been in existence for not less than **100 years**, are considered to be '**Antiquities**'.
- Any person, other than an emissary of the Central Government or someone with the authority from the Central Government, **cannot export antiquity**. If caught doing so, it would be considered illegal.
- Those who want to sell, purchase or rent antiquities have to **obtain a license** from the Central Government. They should also register their business with the registering officer and obtain a certificate.
- If anyone is caught exporting an art treasure or an antiquity without the right licenses, they are liable for punishment. Usually the punishment will include a **minimum three-month jail term** which can stretch to three years along with a hefty amount of fine.

6. *Public Records Act, 1993*

The Act has been enacted at the behest of the Department of Culture, which empowers the government to permanently preserve records in public domain.

This Act also tries to regulate the preservation and management of public records and decisions taken by the government and its various statutory bodies. Some of the major provisions are:

- Any *document, file, manuscript, microfilm, image* or *any other form of document* in relation to the Central Government, any Ministry or any Department is under the purview of the Public Records Act.

- Every agency mentioned above will create its own records and shall nominate one of its own officers as the ‘**Records Officer**’ and a ‘**Record Room**’ in their office space is to be maintained.
- Furthermore, the Records Officer will be responsible for the maintenance of the records. **In every 25 years**, there shall be an appraisal in consultation with the National Archives of India and those documents that have some value, shall be preserved.
- In case of unauthorised removal, destruction or alteration of the records, the Record Officers would be responsible for any action taken against the perpetrator and they would seek assistance from the government body to retrieve or restore such documents.

Hence, we see that the Constitution and the Government have taken several steps for the preservation of the cultural values of India. The ever-changing laws try to keep up with the changing society and challenges faced by our tangible and intangible heritage. This shows the ever-present link between our law and culture.

Practice Questions for Preliminary Examination

1. Which article deals with “Protection of Monuments and Places and Objects of National Value”?
   (a) Article 43
   (b) Article 47
   (c) Article 48
   (d) Article 49
2. Under *Antiquities and Art Treasures Act, 1972*, objects are considered “Antiquities” only if they have been in existence for not less than–
   (a) 100 years
   (b) 300 years
   (c) 500 years
   (d) 1000 years

Answers

1. (d)
2. (a)

Practice Questions for Main Examination

1. Discuss the constitutional provisions related to the protection and promotion of Indian culture and heritage?
2. What are the salient provisions of *Antiquities and Art Treasures Act, 1972?*

बहुजनहिताय बहुजनसुखाय

AIR

आकाशवाणी

Indian Council for Cultural Relations
भारतीय सांस्कृतिक सम्बंध परिषद्

संगीत
नाटक
अकादेमी

Sangeet
Natak
Akademi

23

CULTURAL INSTITUTIONS IN INDIA

INTRODUCTION

The Constitution of India has vested upon the Government of India with the responsibility to preserve, conserve and propagate the Indian culture and there are various Government and Non-Government organisations that specialise in safeguarding the long cultural traditions of India. Some of these prominent institutions are:

THE ARCHAEOLOGICAL SURVEY OF INDIA

The Archaeological Survey of India (ASI) is directly under the aegis of the **Ministry of Culture** and it is the foremost institution for archaeological researches conducted across India. Its focus is on the preservation of **physical and tangible heritage** that is accumulated in the ancient monuments and archaeological sites.

The provisions of the *Ancient Monuments and Archaeological Sites and Remains Act, 1958*, guide ASI. Another major legislation that directs the working of the ASI, is the *Antiquities and Art Treasure Act, 1972*. As per this Act, ASI is to prevent illegal export of Indian antiquities.

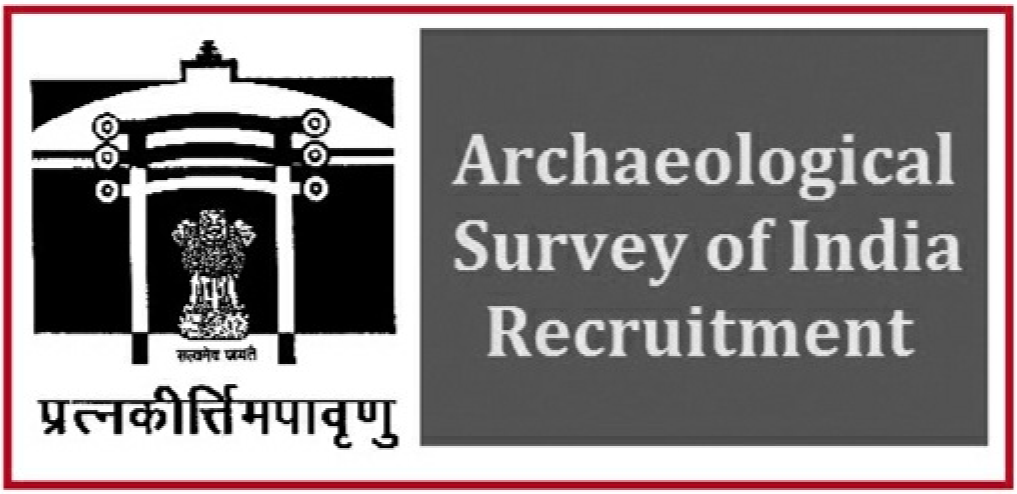
सत्यमेव जयते
प्रत्नकीर्तिमपावृणु
Archaeological Survey of India Recruitment

Fig. 23.1: *Logo of Archaeological Survey of India*

ASI employs many trained archaeologists, architects, conservators, epigraphists, etc. They have other institutions under their aegis like the *Museums, Excavation branches, Epigraphy branches, Building Survey Projects, Horticulture branch, Temple Survey Projects*, etc. One of the more specialised and one in a kind project by the ASI is their Underwater Archaeology Wing. The ASI also has several diplomas and degrees for studying archaeology from the **Institute of Archaeology, New Delhi**.

CRAFTS COUNCIL OF INDIA

The Crafts Council of India or CCI is a non- profit organisation that promotes activities to preserve and develop **handicraft industry** in India. **Kamala Devi Chattopadhyay** who wanted to help the craft persons to get regular work and recognition for their craft, established CCI in **1976**. Headquartered in **Chennai**, they have over 10 State Councils that are affiliated to the parent organisation. They achieved a global platform after being affiliated to the **World Crafts Council**.

Their **main objective** is to safeguard the interests of crafts personnel and to preserve craft traditions. Over the years they have established a series of shops that display the arts and crafts patronised by the Crafts Council. This shop has been named **'Kamala'** after the founder of the CCI.

INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS

Indira Gandhi National Centre for the Arts (IGNCA) was started in **1985**.

IGNCA is an **autonomous institution** that concentrates on *research, conservation, display* and *dissemination* of arts. Although they concentrate on the visual and performing art, yet they also promote critical and creative literature. IGNCA has **six functional units**:

Units	**Functions**
Kala Nidhi	The multi-form library
Kala Kosa	Devoted mainly to the study and publication of fundamental texts in Indian languages.
Janapada Sampada	Engaged in lifestyle studies
Cultural Informatics	Apply technology-based tools for cultural preservation and propagation
Sutradhara	Administrative section that acts as a spine supporting and coordinating all the activities
Kala Darsana	The executive unit which transforms researches and studies emanating from the IGNCA into visible forms through exhibitions

Their **main objective** of IGNCA is to be a **major resource centre** for the oral and visual art forms in India.

ALL INDIA RADIO

The All India Radio is the premier public service radio broadcaster in India. It is under the **Ministry of Information and Broadcasting**, Government of India. Its motto is **'Bahujan Hitaya: Bahujan Sukhaya'**, that literally means that its sole objective is to serve, educate and entertain the audience.

Demographically, AIR reaches out to almost 99.19 percent of the population. Since its inception, AIR has tried to safeguard the citizen's rights by keeping them informed on all matters of public interest. This can only be achieved by giving them a fair and balanced flow of information.

FREE BOOKS, NOTES & VIDEOS FOR CIVILSERVICES

e book	UPSC	UPSC - MAINS	Videos for IAS	newswala
EBOOKS & MAGZINES	UPSC PRELIMS MATERIALS	USPC MAINS MATERIALS	VIDEO FOR CIVILSERVICES	DAILY NEWSAPERS
SECURE IAS	PRELIMS TEST SERIES	UPSC Mains Test Series	Delhi Students	
SECUREIAS	UPSC PRELIMS TESTSERIES	UPSC MAINS TESTSERIES	DELHI STUDENTS	CIVILSERVICES BOOKS

OPTIONAL SUBJECTS BOOKS, TEST SERIES, VIDEOS & NOTES	STATE PCS, SSC, BANKING BOOKS, TESTS VIDEOS & NOTES
1.GEOGRAPHY	1.UPPSC 2.SSC 3.MPSC
2.HISTORY	4.IBPS 5.RAS & RPSC
3.MATHEMATICS	ENGINEERING BOOKS & MATERIAL
4. SOCIOLOGY	1. IES 2. GATE 3. IFoS
5.PUBLIC ADMINISTRATION	4. COMPUTER SCIENCE
6. POLITICAL SCIENCE	5. MECHINICAL ENGINEERING
7. ECONOMICS	OTHER TELEGRAM CHANNELS
8 PHYSICS	1 GOVERNMENT JOBS
9 COMMERCE ACCOUNTANCY	2 LEARN YOGA & MEDITATION
10 ANTHROPOLOGY	3 LEARN ENGLISH
11 LAW	4 BEST DELAS & OFFERS
12 PHILOSOPHY	5 IAS HINDI BOOKS
13 CHARTERED ACCOUNTANTANCY	6 PDFs FOR ALL EXAMS
14 MEDICAL SCIENCE	7. WORLD DIGITAL LIBIRARY

1.CHENNAI STUDENTS 2.BANGLORE STUDENTS 3. CURRENT AFFAIRS

CONTACT FOR ADVERTISEMENT IN ABOVE CHANNLES

ADMIN1: ADMIN2:

They create programmes in about 23 languages. The content, aims and objectives of AIR are governed by the Prasar Bharati Act, which was amended in 1990. According to the Act, the **main objectives** of AIR are to:

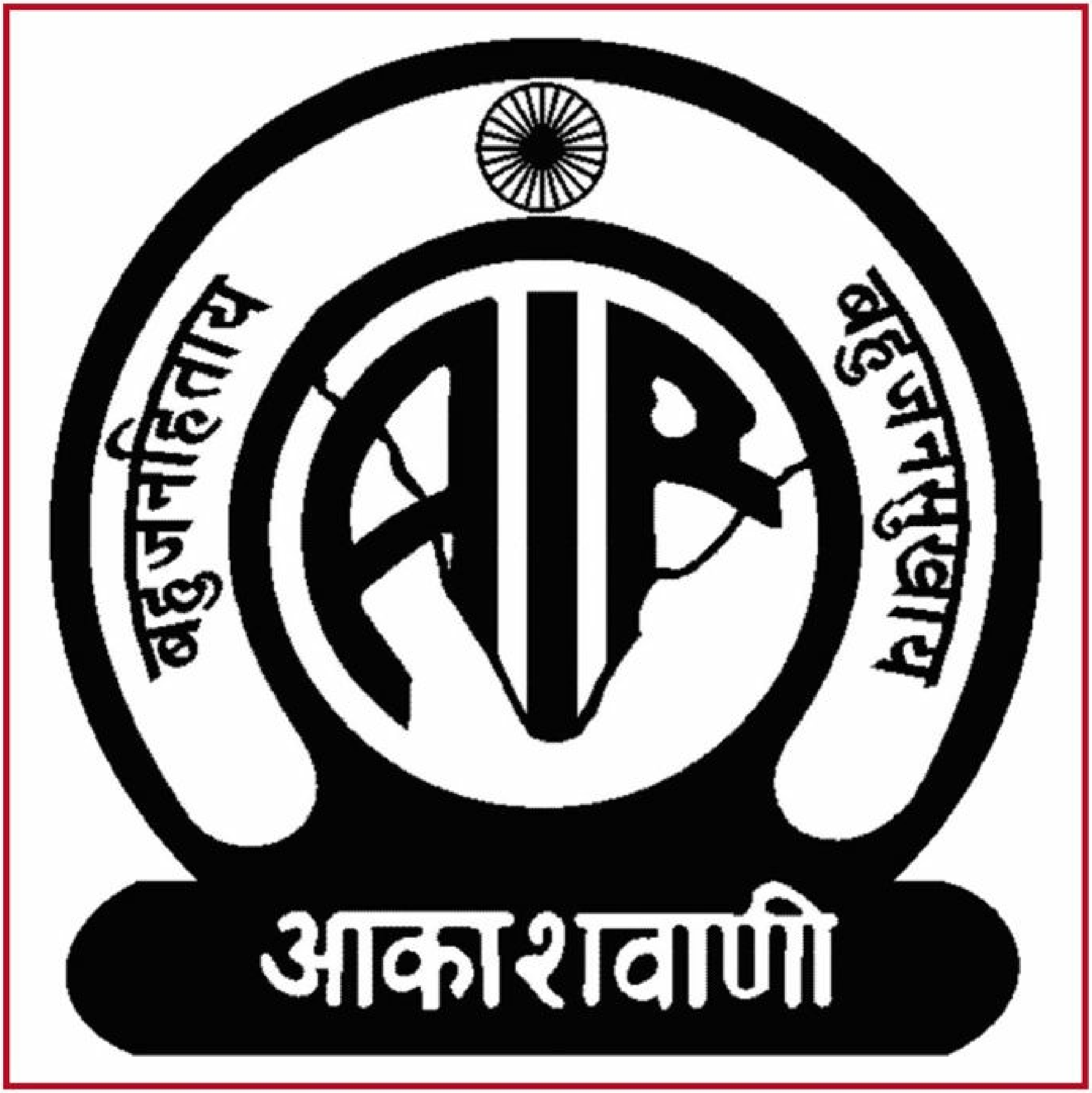

Fig. 23.2: *Logo of All India Radio (AIR)*

- create programmes promoting national integration and uphold the values enshrined in the Indian Constitution;
- pay greater attention to the dissemination of education and spread of literacy, environment, health and family welfare, agriculture, rural

development, etc.

- bring the issues about women to the forefront as well as concentrate on the issues of children, disabled, minority community, tribal or any other vulnerable section of the society;
- endeavour research and expand broadcasting faculties and develop new broadcast technology;
- focus on showcasing the diversity of Indian culture, promote youth affairs like sports and other games.

NEHRU MEMORIAL MUSEUM AND LIBRARY

The Nehru Memorial Museum and Library (NMML) was built in 1929-30 as part of the Lutyens' designs for the imperial capital. Its building was called the **Teen Murti House** and it was the official residence of the last British Commander-in-Chief. After the British left India, it became the residence of the first Prime Minister of India, Pandit Jawaharlal Nehru. He lived in this house for 16 years and after he passed away in 1964, the government made Teen Murti House a museum and library in his honour.

Although the library was set up in 1964, there was a great amount of data collected that needed to be housed in the library and an exclusive library was built in 1974.

The Museum was established with the express purpose of creating a space to exhibit personalia, memorabilia, mementos and any other object related to Pt. Nehru's life and India's freedom struggle.

Currently, NMML organises weekly and monthly lectures, seminars, conferences, symposiums, etc. in India and abroad to promote the study of Indian history in general and Jawaharlal Nehru in particular.

CENTRE FOR CULTURAL RESOURCES AND TRAINING

The Ministry of Culture, Government of India, has instituted the Centre for Cultural Resources and Training (CCRT) for **linking education with culture**. It was established in 1979 at the behest of Dr. Kapila Vatsyayan and Smt. Kamala Devi Chattopadhyay. Although an **autonomous body**, CCRT has been mandated by the government to strengthen the foundation of the nation by making education, culture based and meaningful. CCRT has its **headquarters in New Delhi** and three Regional Centres at Udaipur in the west, Hyderabad in the South and Guwahati in the North-East, to facilitate the widespread dissemination of Indian art and culture.

CCRT not only focuses on the students but creates an awareness amongst teachers, principals and non-teaching/ administrative actors about the multiplicity of regional cultures and languages in India. This plurality has to be incorporated amongst the syllabus and enforced through new and innovative teaching methods. Some of these new methodologies suggested are:

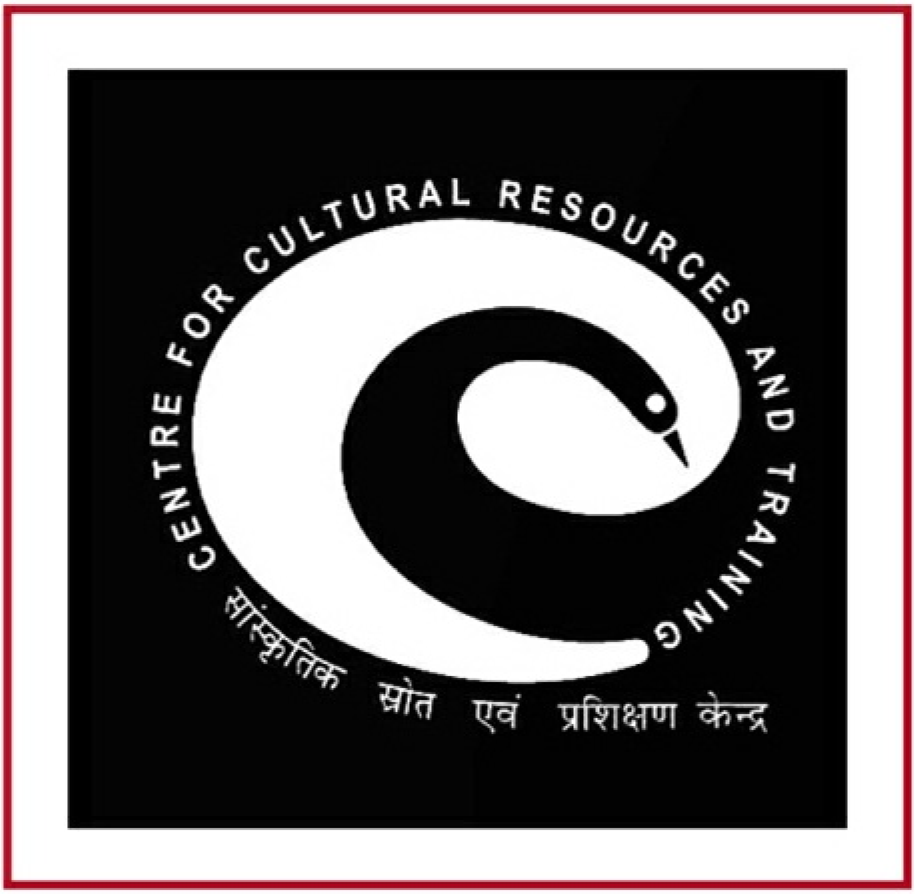
CENTRE FOR CULTURAL RESOURCES AND TRAINING
सांस्कृतिक स्रोत एवं प्रशिक्षण केन्द्र

Fig. 23.3: *Logo of Centre for Cultural Resources and Training (CCRT)*

- To *organise workshops* to equip teachers with practical training and knowledge in crafts that can be taught as part of the school curriculum. These activities can range from classical dance to music and even varied art forms that showcase the diversity of Indian culture.

- To create a curriculum on Indian art and culture for teachers who would consequently teach them to the students.
- To create a library to house the scripts, digital photographs, audio and visual recordings, which would be culturally oriented educational aids and would focus on the arts and crafts of rural India and means to revive and keep them alive.

The Government of India provides funds to CCRT to offer scholarships to students, teachers and artists helping them in their endeavour in interlinking education with culture. These scholarships are given to Young Artists, Junior and Senior Fellowships for deeper researches. They also organise the Cultural Heritage Young Leadership Programme that aims at promoting social values and community participation amongst the pro-active young people of India.

NATIONAL ARCHIVES OF INDIA

This is one of the oldest institutions that was created by the British to keep the **administrative records** pertaining to the Indian state. The archive or the 'Imperial Records Department' (IRD) was first established in 1891 in the old British capital- Calcutta (Now Kolkata) under the auspices of Prof. G.W. Forrest.

The IRD was **shifted to New Delhi** in **1911** as the British changed the national capital from Calcutta to Delhi. After India gained its independence, the IRD was renamed as the National Archives of India (NAI). Soon after this rechristening, there was a change in the administrative set-up and a Director of the Archives headed the NAI. The archives were opened to the public for research **in 1939**.

Furthermore, a Conservation Research Laboratory (CRL) was added to the archives in 1940 for the express purpose of conserving and preserving these important documents about Indian history. Slowly, the ambit of responsibility of the Archives was increased to include acquisition of the public records and private papers/collections that were added to the library. They also started research and reference programmes and formalised training for conservation. They also opened **regional centres** at Jaipur, Bhubaneswar and Puducherry. According the Memorandum concerning the National Archives of India, issued by the **Ministry of Culture**, the main **objectives** of NAI are as given below:

- To help in the preservation of the Indian documentary cultural heritage and ensure that it is handed to the coming generations and they can be given greater access to the archival holdings.
- To collect large amount of documents and to manage them scientifically.
- To create and nurture closer relations between the archival institutions and archivists especially at the national and international level.
- Lastly, to develop a scientific temper amongst the archivists, custodians and users of the records about the rich documentary heritage of India.

INDIAN COUNCIL FOR CULTURAL RELATIONS

The Indian Council for Cultural Relations (ICCR) is under the aegis of the **Ministry of Culture** and was established to conduct programmes that promote Indian culture on an **international platform**. Maulana Abul Kalam Azad, who firmly believed in promoting cultural exchanges with other countries and cultures, established it in **1950**.

ICCR focuses on the formulation and implementation of the programmes and policies that are deeply rooted in the **external cultural relations** between India and other nations. With globalisation, the platforms of cultural exchanges among nations have taken various forms.

ICCR funds various programmes relating to visual and performing arts that are international in their appeal. They provide grants in support of programmes like the **Jazz Festival in New Delhi**, the **North-East Music Festival** in **Guwahati**, etc. The programmes are an integral way of establishing and developing relations with similar national and international organisations that focus in the field of culture.

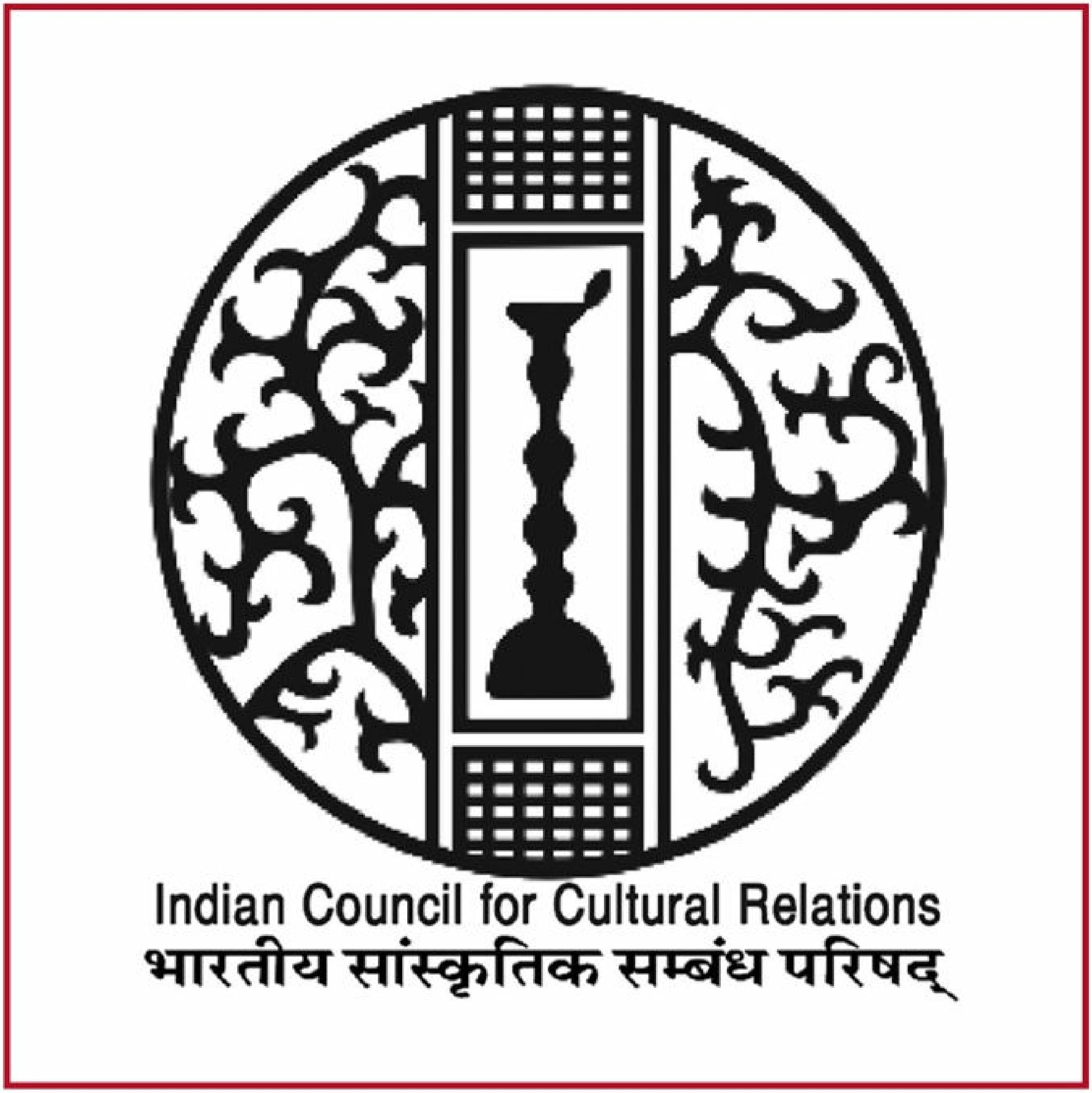
Indian Council for Cultural Relations
भारतीय सांस्कृतिक सम्बंध परिषद्

Fig. 23.4: *Logo of Indian Council for Cultural Relations (ICCR)*

The major focus of ICCR is to **promote international friendship**, **promote cultural exchange** between nations, generate **healthy competition** and exchange, and in turn blend the new and old features of the Indian culture.

DIRECTORATE OF FILM FESTIVALS

The Directorate of Film Festivals (DFF) was set up by Government of India in **1973** for the express purpose of **organising National and International Film festivals** in India. They ensure that Indian films find recognition at global platforms and that a lot of brilliant foreign films are showcased to the Indian audience. DFF has also been given the additional charge to organise **National Film Award Functions**.

Major Functions of the Directorate of Film Festivals	Organisation of **International Film Festival of India**.
	Organising and choosing the winners of the **Dadasaheb Phalke Award.**
	Selection of the entries for the **'Indian Panorama'.**
	Organising special **Film Expositions** as directed by the Government of India.

As their main motto is to promote cultural exchange between nations through the medium of film, they are given the responsibility of organising the Cultural Exchange programmes. They do this through the screenings of Indian films through the missions abroad. As they have such a large archive of films, the government has directed them to create a **Print Collection** and **Documentation Centre** for the use of those studying cinema and want to study film art appreciation. It is under **Ministry of Information and Broadcasting**.

INDIAN COUNCIL OF HISTORICAL RESEARCH

The Indian Council of Historical Research (ICHR) was established under the promulgation of the **Societies Registration Act in 1972**. It is an **autonomous organisation**, which draws funds from the University Grants Commission (UGC). It was created with the purpose to **promote and preserve the history** of India. It was a platform for the historians to come together and discuss new ideas or their current work.

The main objectives of establishing ICHR as enumerated by the Memorandum of Association are:

- To provide a platform for the historians to write an objective and scientific history and to create and unbiased and rational interpretation of history.

- To promote the studies in areas that have been neglected so far. They ensure the promotion of research with special emphasis on areas like the Borders, North-East regions, women, etc.
- To ensure that there is no regional disparity and a balanced distribution of research effort is made all over the country.
- To provide funds, elicit support and garner recognition for historical research from all concerned areas. They also ensure that all the information collected by them is also disseminated amongst students who would benefit from the guidance.

The ICHR is a very active body that conducts seminars, conferences, etc. which would promote historical knowledge. They also provide Junior and Senior fellowships and financial assistance to the scholars and historians for their research. They publish journals like the **Indian Historical Review** in English and the **'Itihas'** in Hindi, which contains scholarly research articles on history. They also maintain a library and documentation centre for the purpose of reading and circulation of books.

NATIONAL MISSION FOR MANUSCRIPTS

The Archaeological Survey of India and the National Archives of India had encountered a large number of manuscripts that are the repositories of the ancient and medieval heritage of India. It is on their recommendation that the Government of India has ordered for the establishment of National Mission for Manuscripts (NMM) in 2003. The foremost task of the NMM is to create the **'National Electronic Database'**. This database has about one million manuscripts, which makes it the largest database of Indian manuscripts in the world. **IGNCA** is the **nodal agency** for the execution of this mission.

Another major task of the NMM is to conserve the manuscripts using indigenous and modern methods so as to preserve documents while retaining its ancient heritage. Other important tasks for the NMM are:

- To train the coming generation of manuscript conservators through diploma and degree courses.

- To train those working with manuscripts on issues of languages, scripts and critical editing.
- To focus on the cataloguing of texts and conservation of the manuscripts.
- To procure the best techniques and to **digitise** the rare and the most endangered manuscripts.
- They encourage readers, scholars, linguists, historians, etc. to engage with the manuscripts through lectures, seminars and publication of the critical editions of the unpublished manuscripts and catalogues.
- NMM is under **Ministry of Culture**, Government of India.

INDIAN NATIONAL TRUST FOR ART AND CULTURAL HERITAGE (INTACH)

The Indian National Trust for Art and Cultural Heritage or INTACH is a **non-profit NGO**, which was founded in **1984** in **New Delhi**. The primary purpose of the organisation was to **spearhead awareness** regarding our heritage and to take steps to conserve it. The organisation has various branches that are called **'Chapters'**. Currently, they have Chapters in about 170 Indian cities and several international ones too.

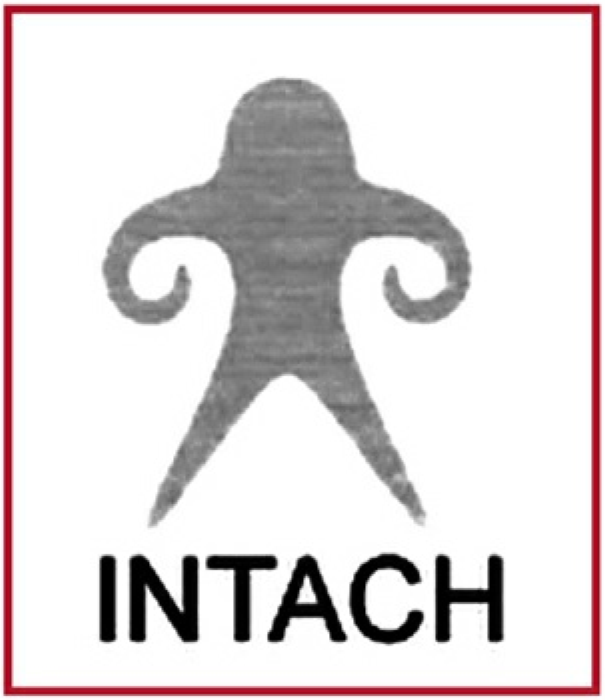

Fig. 23.5: *Logo of Indian National Trust for Art and Cultural Heritage (INTACH)*

The first governing council of the INTACH consisted of noted people like the former Prime Minister Rajiv Gandhi, M.G.K. Menon, Dr. Kapila Vatsyayan, Madhavrao Scindia, etc. According to the Memorandum of Rules and Regulations of INTACH, they are supposed to:

- **Restore** the monuments and ruins to their original state and then help with the subsequent management and sustenance of the monument.
- Create **awareness** amongst the masses about conservation of heritage property. They also create awareness programs like awareness drive in schools, workshops for various groups about conservation, etc.
- Support **Heritage Walks** that would cover major areas of historic cities and create awareness amongst the citizens about the living cultural heritage that surrounds them.
- Focus on monuments that fall **out of the purview** of the Archaeological Survey of India and work with the local authorities in terms of preservation and maintenance.

The work done by INTACH is appreciated and supported by various other government agencies and several foreign countries have signed

Memorandum of Understanding (MoU) with them. The most famous example is the **INTACH UK Trust** that was established in 1987 through a bequest from the **Charles Wallace** foundation. They fund projects in India that focus on heritage conservation. They also help people reconcile tourism activities and conservation of monuments, as they are necessary both for the preservation of our culture and its dissemination to the world.

SAHITYA AKADEMI

The Government of India established the "**National Academy of Letters**" or the Sahitya Akademi in **1954**. The primary function of this organisation was to work as a national organisation to promote literary culture in India, to foster and co-ordinate literature in all the Indian languages and to overall promote the national unity of the country.

It is an autonomous organisation, which undertakes literary activities in over **24 Indian languages**. Apart from the 22 languages that are mentioned in the Constitution of India, the Sahitya Academi gives recognition to two more languages: **English** and **Rajasthani**. They have several awards and fellowships that honour the great contribution made to linguistic development by writers. Some of these awards are:

Name of Award	Purpose of the Award
Bhasha Samman	For Significant contribution to the languages not recognised by the Akademi. To those who have contributed to Ancient and Medieval literature.
Dr. Anand Coomaraswamy Fellowship	Those who have worked in the field of art especially in Ancient India.
Premchand Fellowship	Those who have contributed to literature in Hindi.

For the last few years their collective focus has shifted to the preservation of the **oral** and **tribal literature**. Our ancient society and traditional knowledge was transferred as oral knowledge and that needs to be preserved for the coming generations. It has also tried to reach to a wider audience through the organisation of literary gatherings like: *Samvad*, Meet the Author, *Kathasandi, Mulakat, Asmita*, etc.

SANGEET NATAK AKADEMI

The Sangeet Natak Akademi (SNA) was the first national academy set up for the Arts by the Government of India in **1952**. The first President of India, Dr. Rajendra Prasad, inaugurated it. The major focus of the academy was to create a set-up for **music, drama** and **dances** of India. It was supposed to be the primary body for showcasing the **performing** arts in the country. They also had the ardent task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance and drama.

They are not only supposed to be the central agency to monitor the preservation of our **cultural heritage** but they need to collaborate with the State and Union Territory Governments to preserve and promote their culture on a national platform. The Sangeet Natak Akademi also looks after several institutions, which focus primarily on either dance or music or drama. **National School of Drama (NSD)** was set up in 1959 by Sangeet Natak Akademi for focused work on dramatics in India. In 1975, NSD became an independent entity under Ministry of Culture.

SNA also collaborates with international organisations like **UNESCO** to save the cultural heritage of India.

They have several aims and objectives like:

संगीत
नाटक
अकादेमी
Sangeet
Natak
Akademi

Fig. 23.6: *Logo of Sangeet Natak Akademi*

- To promote **research** and performances in the fields of music, dance and drama.
- To encourage the **establishment** of centres for theatres, especially for regional theatres and to promote teaching acting, study of stagecraft and play production and direction.
- To conduct and **promote literature** on Indian music, dance and drama. Special emphasis should be given to create handbooks and illustrated dictionaries that explain technical terms.
- To revive, promote and preserve the **folk** dance, music and drama.
- To foster cultural contacts with **international** community in the fields of dance, music and drama.

LALIT KALA AKADEMI

The **National Academy of Art** or the Lalit Kala Akademi was set up by the Government of India in **1954** with the sole object to promote **fine arts** in India.

The academy is an autonomous body that is funded by the **Ministry of Culture**. They focus on the **encouragement** and **understanding of fine arts.** Although they deal with national and international art, their focus is on the promotion and preservation of Indian art. Their main centre is in **Delhi** and they have **Regional Centres** in Chennai, Kolkata, Lucknow, Shimla, Shillong and Bhubaneswar.

They organise national and international exhibitions and events showcasing the works of the artists patronised by the Lalit Kala Akademi. Important exhibitions include the **National Exhibition of Art, International Triennale India**, etc. They also have the task to preserve the long tradition of visual arts in India. They have established centres to preserve and document a permanent collection, which focuses on the modern and contemporary art in India. This collection features the art of many contemporary Indian legends.

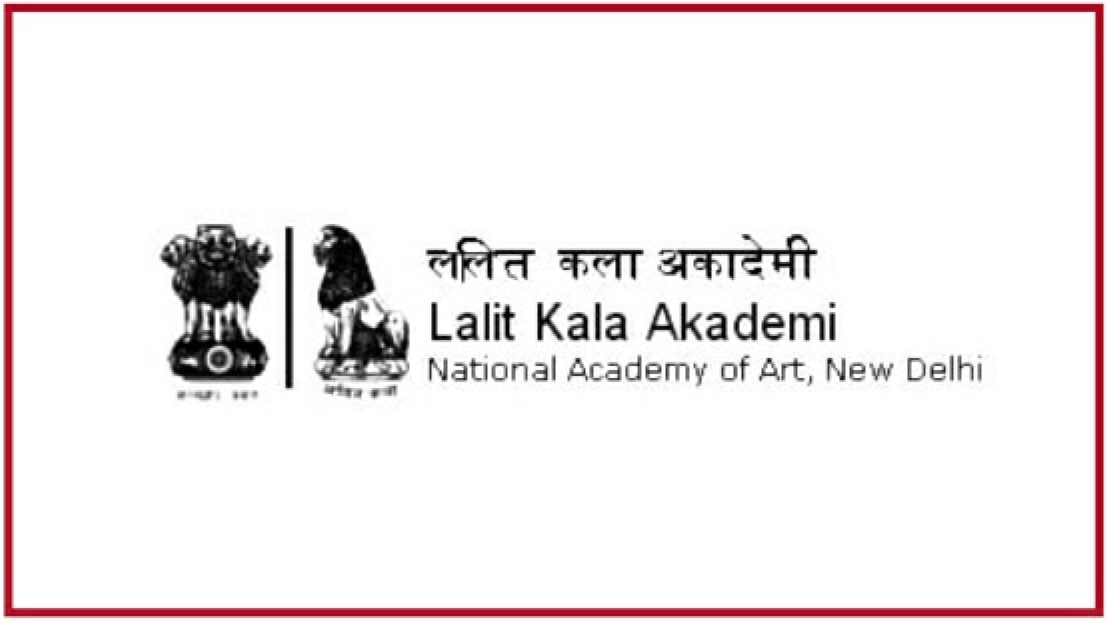
ललित कला अकादेमी
Lalit Kala Akademi
National Academy of Art, New Delhi

Fig. 23.7: *Logo of Lalit Kala Akademi*

Apart from this they have also created an archive and a library that has a substantial art collection. They now have a conservation laboratory and are materially sound. They also try to promote visual culture by providing **scholarships** and **grants** to artists and art organisations. They also organise several functions that would bring the varied visual cultures of India together to get a panoramic view of Indian cultural heritage.

Practice Questions for Preliminary Examination

1. Archaeological Survey of India is under the aegis of–
   (a) Ministry of Culture
   (b) Ministry of Tourism
   (c) Ministry of Home Affairs
   (d) None of the above
2. Which of the following is not a part of IGNCA?
   (a) Kala Nidhi
   (b) Kala Kosa
   (c) Kala Darsana
   (d) Kala Sampada
3. 'Bahujan Hitaya Bahujan Sukhaya' is the motto of–
   (a) All India Radio
   (b) Craft Council of India
   (c) ICCR
   (d) Sahitya Akademi
4. Apart from 22 languages listed in the VIIIth Schedule, Sahitya Akademi also gives recognition to–
   (a) English
   (b) Lucknow
   (c) Both (a) and (b)
   (d) Neither (a) nor (b)
5. Lalit Kala Akademi is headquartered in–
   (a) Varanasi
   (b) Rajasthani
   (c) Jaipur
   (d) Delhi

Answers

1. (a)

2. (d)
3. (a)
4. (c)
5. (d)

Previous Years' Questions of Main Examination

1985

1. What measures have been taken by the Government of India for the protection and preservation of historic monuments and relics? What are the responsibilities of the Archaeological Survey of India in this regard?

ΗΡΑΚΙΛΟ

24

COINS IN ANCIENT AND MEDIEVAL INDIA

The word **Coin** is derived from the Latin word ***Cuneus*** and it is believed that the first recorded use of coins was in China and Greece around 700 BC and in India in the 6th century BC. The study of coins and medallions is known as **Numismatics.**

PUNCH MARKED COINS

The earliest coins were casted coins and were die-struck only on one side. One to five marks or symbols were incused on single side and were termed as **'Punch Marked' coins**. **Panini's *Ashtadhyayi*** cites that to make punch marked coins, metallic pieces were stamped with symbols**.** Each unit was called **'Ratti' weighing 0.11 gram**. The first trace of this coin was available between 6th and 2nd century BC. Following **two classifications are available:**

1. **Punch marked coins issued by various Mahajanapadas**: The first Indian punch marked coins called **Puranas**, **Karshapanas** or **Pana** were minted in the **6th century BC** by the various **Janapadas and Mahajanapadas** of the Indo- Gangetic Plain.

   These coins had **irregular shapes, standard weight and were made up of silver** with different markings like Saurashtra had a humped bull, Dakshin Panchala had a Swastika and **Magadha had generally five symbols. Magadhan punch-marked coins became the most circulated coins in South Asia**.

   They were mentioned in the Manusmriti and Buddhist Jataka stories and lasted three centuries longer in the South than in the North.

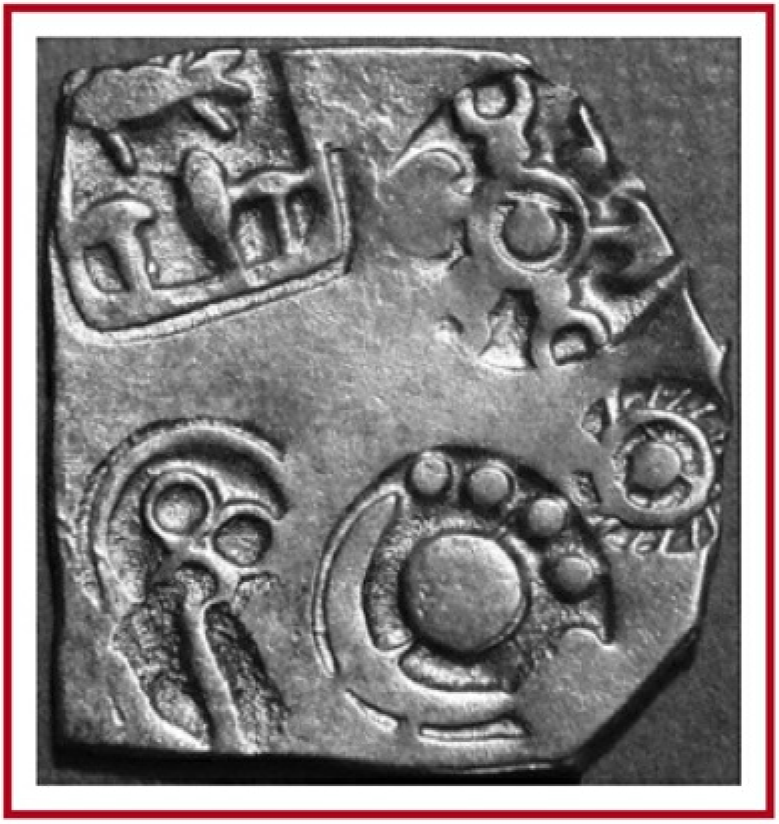

Fig. 24.1: *A Magadha Coin (five symbols)*

2. **Punch marked coins during Mauryan Period (322–185 BC)**: Chanakya, the Prime Minister to the first Mauryan emperor Chandragupta Maurya, mentioned the minting of punch marked coins such as **rupyarupa** (silver), **suvarnarupa** (gold), **tamrarupa** (copper) and **sisarupa** (lead) in his ***Arthashastra*** treatise. Out of the various symbols used, sun and six armed wheel were most consistent. The coin contained an average of **50–54 grains of silver** and 32 rattis in weight and were termed as **Karshapanas.**

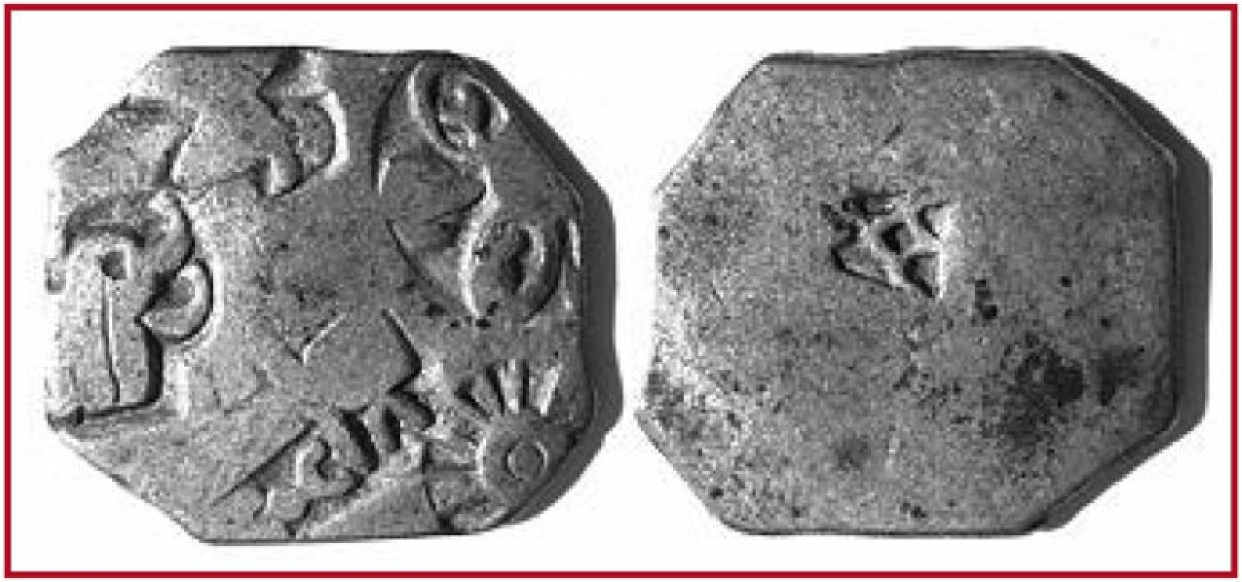

Fig. 24.2: *Mauryan Karshapana with symbols of wheel and elephant. (3rd century BC)*

INDO–GREEK COINS

The reign of Indo-Greeks was from 180 BC to around 10 AD. Indo-Greeks introduced the fashion of showing the bustor head of the ruler on the coins. The legends on their Indian coins were mentioned in **two languages**—in Greek on one of the side and in Kharosthi on the other side of the coin. The Greek gods and goddesses commonly shown on the lndo- Greek coins were **Zeus**, **Hercules**, **Apollo** and **Pallas Athene**. The initial series used images of Greek deities but later coins had images of Indian deities as well.

These coins are significant because they **carried detailed information about the issuing monarch**, the year of issue and sometimes an image of the reigning king. Coins were mainly made of **silver, copper, nickel and lead. The coins of the Greek kings in India were bilingual, i.e., written in Greek on the front side and in Pali language (in Kharosthi script) on the back**.

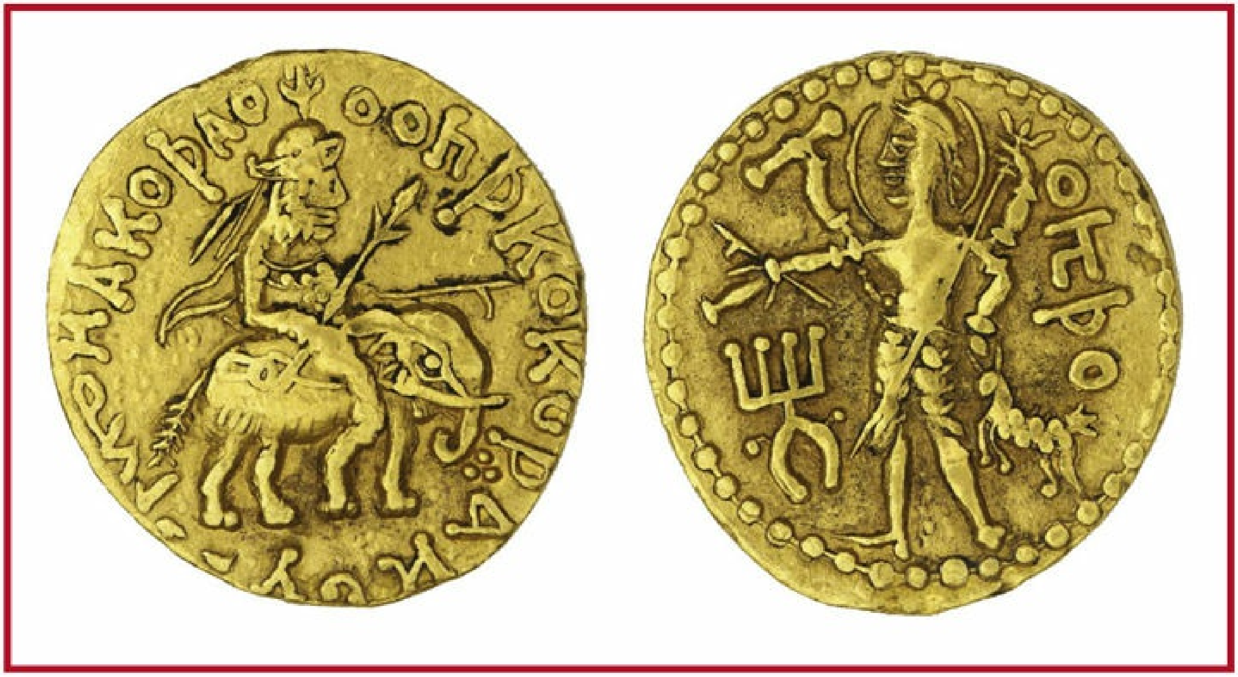

Fig. 24.3: *A Kushan Period Coin*

Later, Indo-Greek **Kushan kings** introduced the Greek custom of engraving **portrait heads on the coins. Kushan coins were adorned with helmeted bust of the king on one side, and the king's favourite deity on the reverse**. The coins issued by Kanishka employed only Greek characters.

The extensive coinage of the Kushan Empire also influenced a large number of tribes, dynasties and kingdoms, which began issuing their own coins.

COINS BY SATAVAHANAS

Satavahanas rule started after 232 BC and lasted up to 227 AD. The Satavahana kings **mostly used lead** as a material for their coins. Silver coins were rare. Next to lead, they used an alloy of silver and copper called '**potin**'. Many copper coins were also available. Although the coins were devoid of any beauty or artistic merit, they constituted a valuable source-material for the dynastic history of the Satavahanas. On one side, most of the Satavahana coins had the figure of an elephant, horse, lion or Chaitya. The other side showed the **Ujjain symbol** - a cross with four circles at the end of the two crossing lines. The dialect used was **Prakrit.**

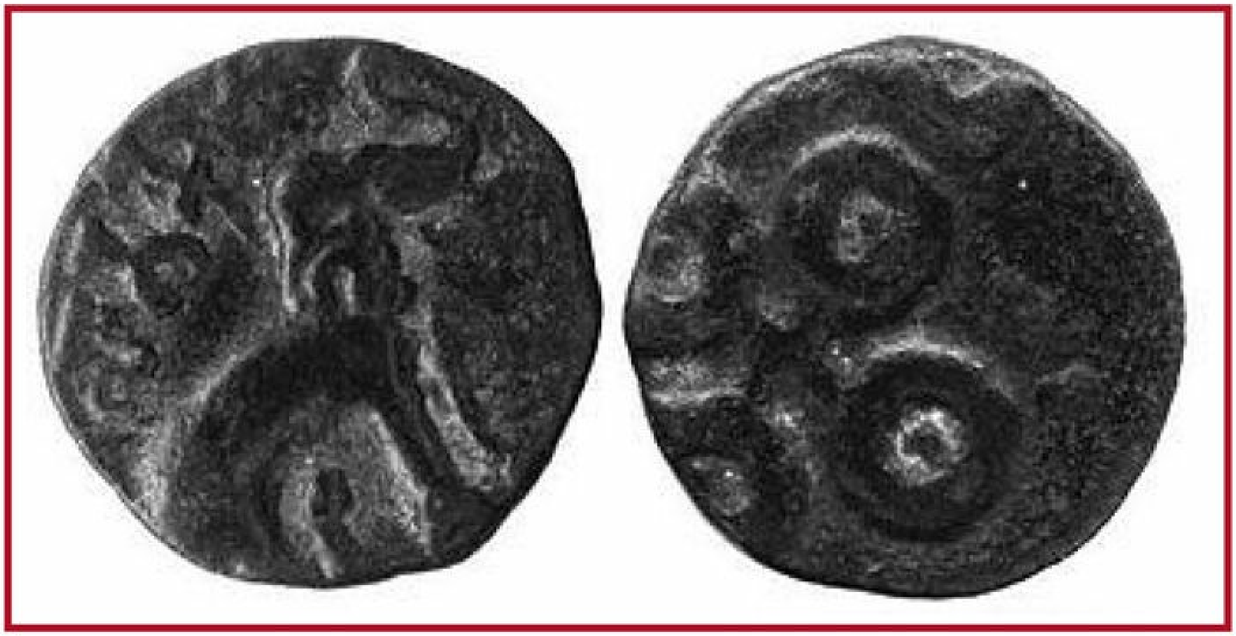

Fig. 24.4: *Satavahana Lead Coin with Ujjain symbol*

Cowrie Shell

Apart from the coins another major medium of exchange in the early Indian market was Cowrie Shell. Cowrie shells were used in large numbers by the ordinary masses for small scale economic transactions. It is said that the cowrie shells carried definite value in the market just as the coins.

COINS OF THE WESTERN SATRAPS OR THE INDO–SCYTHIANS

The Western Satraps (35–405 AD) had their dominion in Western India, originally comprising Malwa, Gujarat and Kathiawar. They were all of **Saka origin**. The coins of Western Satraps are of great historical importance. **They bear dates of the Saka era**, which started from 78 AD. The coins of the Western Satraps have **head of the king on one side** and on the other side, they carry the **device of the Buddhist chaitya or stupa** evidently borrowed from Satavahanas. **Prakrit language** has been found written in many scripts.

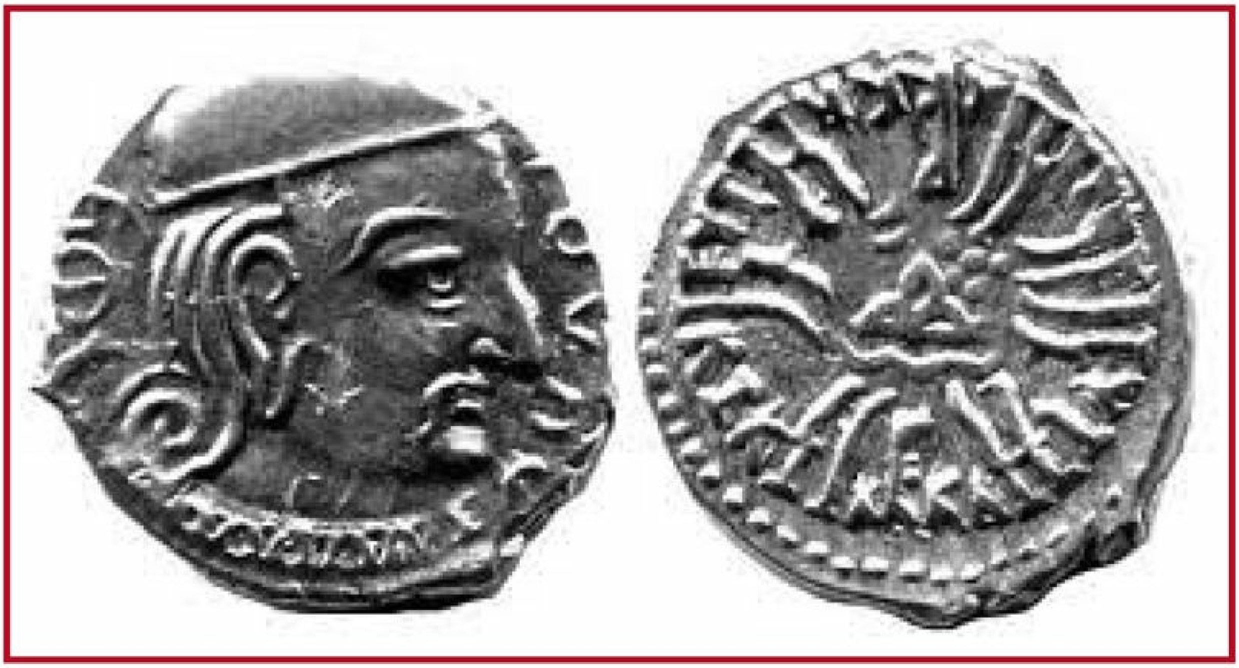

Fig. 24.5: *King and Buddhist Stupa*

COINS ISSUED IN GUPTA AGE

The Gupta age (319 AD–550 AD) marked a period of great Hindu revival. The Gupta coins were **mainly made of gold**, although they **issued silver and copper coins** too.

Silver coins were issued only after Chandragupta II overthrew the Western Satraps. There were many types and varieties of Gupta gold coins.

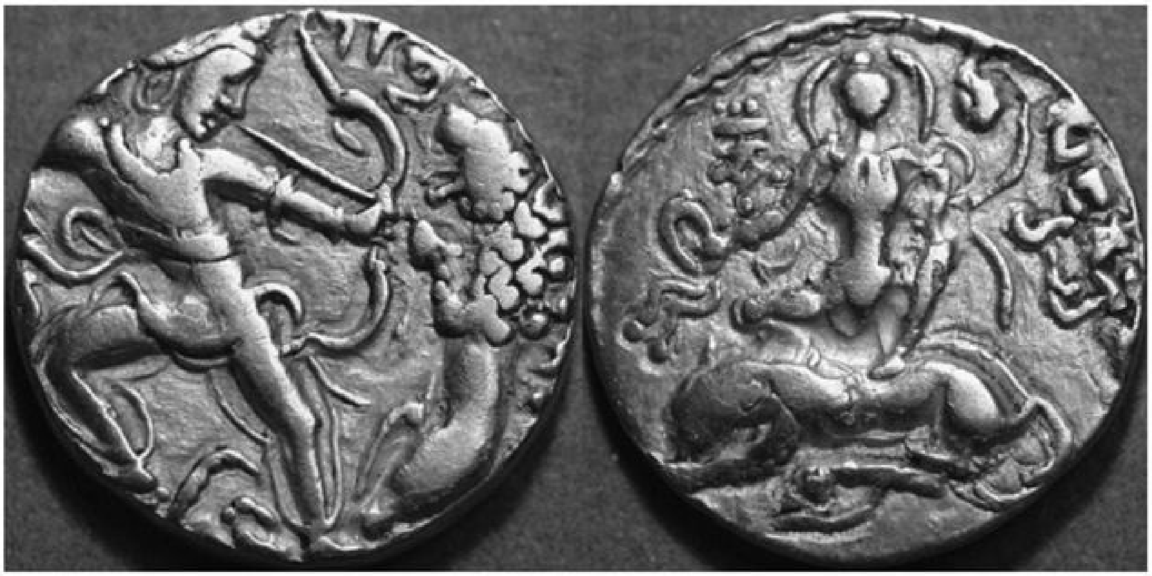

Fig. 24.6: *King and Goddess Lakshmi*

On one side of these coins, the king can be found standing and making oblations before an altar, playing the veena, performing *ashvamedha*, riding a horse or an elephant, slaying a lion or a tiger or a rhinocerous with a sword or bow, or sitting on a couch. **On the other side** was the Goddess Lakshmi seated on a throne or a lotus seal, or the figure of the queen herself. The inscriptions on the coins were all in **Sanskrit (Brahmi script)** for the first time in the history of coins.

Gupta rulers issued coins depicting the emperors not only in **martial activities** like hunting lions/tigers, posing with weapons, etc., but also in **leisurely activities** like playing a Veena, with reverse side of the coin having images of Goddess Lakshmi, Durga, Ganga, Garuda and Kartikeya.

Note:

The **end of Gupta rule in the 6th century due** to a Hun invasion ushered in a period of uncertainty when again a number of **local kingdoms rose in different regions issuing region-specific coins** which were poor in both metallic content and artistic design. Thus, during a long period stretching till the 13th century, a mix of designs borrowed not only from the *Kushana–Gupta* pattern but also from foreign designs, were employed by these dynasties in Western, Eastern, Northern and Central India. **South India** developed a different coin paradigm moving towards a **gold standard** which was **inspired from the *Roman gold coins*,** which arrived in the region during the first three centuries of the first millennium.

COINS OF THE VARDHANAS

The Varadhanas of Taneshwar and Kannauj were responsible for turning out the Hun invaders from India in the **late 6th century**. The most powerful of their kings was **Harshavardhana** whose empire comprised almost the whole of Northern India. The **silver coins** of the Vardhanas had **on one side the head of the king and on the other side, the figure of a peacock**. The dates on the coins of Harshavardhana are reckoned in a new era, which most probably began in 606 AD, the year of his coronation.

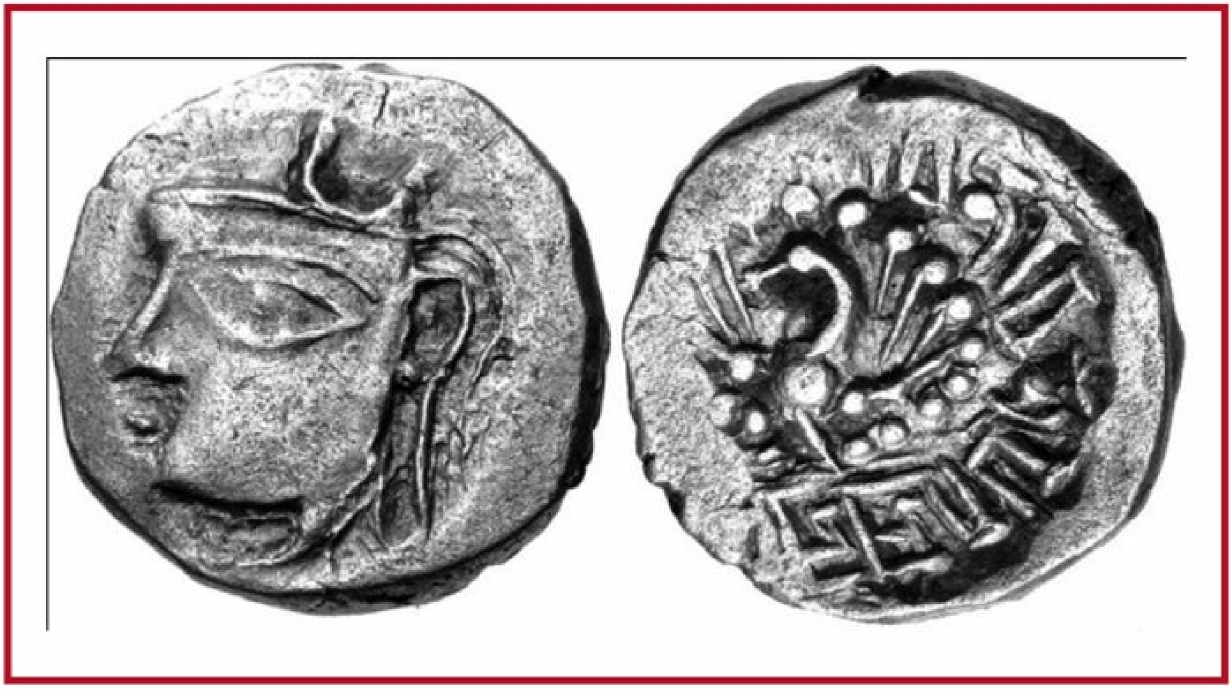

Fig. 24.7: *Head of the King and Peacock*

COINS OF CHALUKYAN KINGS

The **Chalukyan dynasty** (6th century AD) was founded by Pulakeshin I with its capital at Badami in Karnataka. One side of the coin had **image of a**

temple or a lion and legends. The other side was left blank. The coins of **Eastern Chalukyan dynasty** (7th–12th century AD) had **symbol of the boar at the centre**, with each letter of the king's name inscribed by a separate punch. The other side here also was left blank.

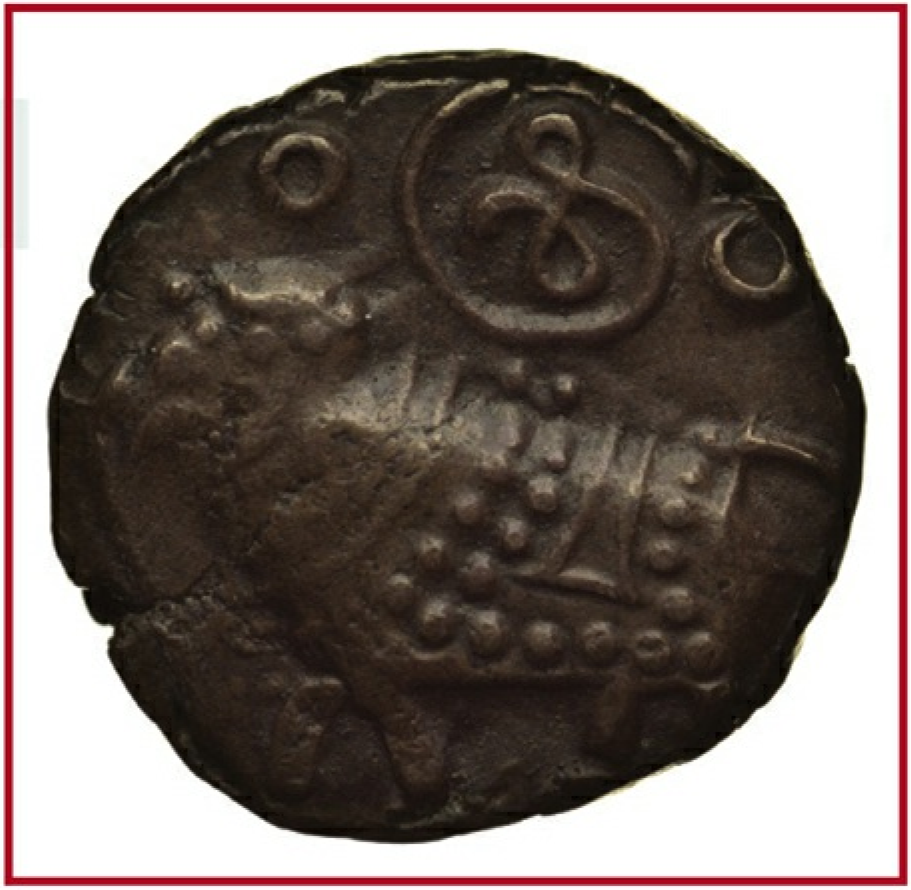

Fig. 24.8: *Eastern Chalukyan Coin with Boar Image*

COINS OF THE RAJPUT DYNASTIES

The coins issued by the Rajput dynasties (11th–12th century AD) were **mostly of gold**, copper or billon (an alloy of silver and copper) but very rarely silver. There were **two types of Rajput coinage**. One type showed the **'name of the king in Sanskrit on one side and a goddess on the other side'**. The coins of the Kalachuris, the Chandelas of Bundelkhand, the Tomars of Ajmer and Delhi and of the Rathores of Kannauj were of this type. The kings of Gandhara or Sindh introduced the other type of silver coins that had a **seated bull on one side and a horseman on the other**.

COINS OF THE PANDYAN AND CHOLA DYNASTY

The coins issued by Pandyan dynasty were square shaped with an image of elephant in the early period. Later, **fish** became a very important symbol in the coins. The gold and silver coins had inscriptions in Sanskrit and copper coins in Tamil.

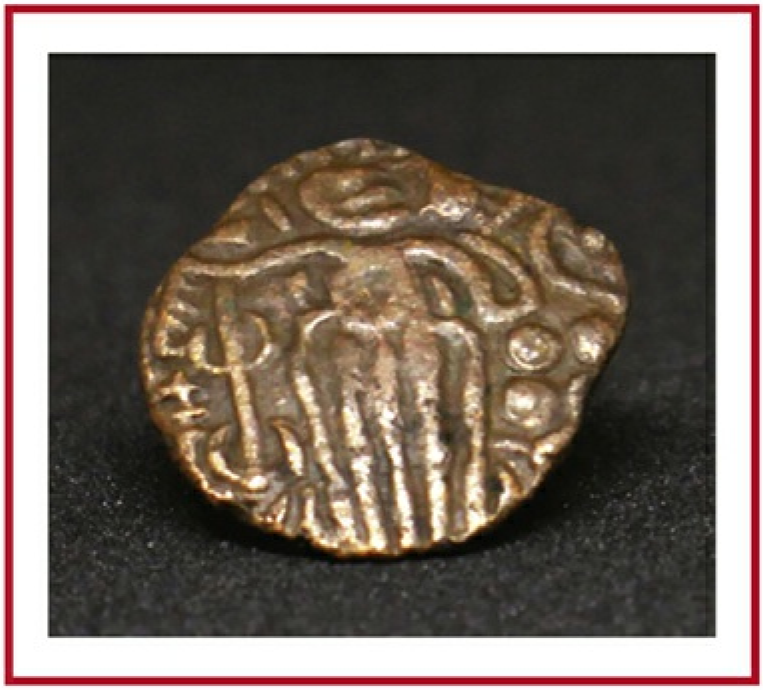

Fig. 24.9: *Coin by Raja Raja I of Chola dynasty*

The coins of the Chola King Raja Raja I had the **standing king on one side and seated goddess on the other side** with inscriptions generally in Sanskrit. Rajendra I's coins had the legend 'Sri Rajendra' or 'Gangaikonda Chola' inscribed with the emblems of tiger and fish. The coins of the **Pallava dynasty** had the figure of a **lion**.

TURKISH AND DELHI SULTANATE COINS

The coins had inscriptions in the form of **king's name, title and the date** as per Hijri calendar. **The coins did not bear any image of the issuing monarch** as there was a prohibition of idolatry in Islam. For the first time, the name of the mint was also inscribed in the coins.

The Sultans of Delhi issued gold, silver, copper and billon coins. **Silver Tanka and Copper Jital** was introduced by Iltutmish. Alauddin Khilji changed the existing design by dropping the name of the Khalif and replaced it by self-praising titles. **Muhammad bin Tughlaq** circulated **bronze and copper coins** as token currency which was a flop.

Sher Shah Suri (1540–1545) introduced two standards of weight–one of 178 grains for silver coins and one of 330 grains for copper coins. These were later known as the **rupee** and the **dam** respectively.

Vijayanagara Empire Coins

The Vijayanagara Empire (14th–17th century) issued large quantities of **gold coins**; other metals used in their coinage were pure silver and copper.

1. **Pagodas**—higher denomination –figure of running warrior along with dagger symbol
2. Gold **fanams**—fractional units
3. Silver **taras**—fractional units
4. Copper coins—day to day transactions

The earlier Vijayanagara coinage were produced in different mints and were called by different names such as **Barkur gadyanas**, **Bhatkal gadyanas**, etc. The inscriptions were in Kannada or Sanskrit. Images found are a double-headed eagle holding an elephant in each beak and claw, a bull, an elephant and various Hindu deities. The **gold varahan coin** issued by **Krishna Deva Raya (1509– 1529)** had a **seated Vishnu on one side** and a three-line legend **Shri Pratap Krishna Raya** in Sanskrit on the other side.

MUGHAL COINAGE

The standard gold coin of the Mughals was the **Mohur** of about 170 to 175 grains. Abul Fazl in his ‘Ain-i-Akbari’ indicated that a Mohur was equivalent to nine rupees. Half and quarter mohurs are also known. The **silver rupee** which was an adoption from Sher Shah’s currency, was the most famous of all Mughal coins. The Mughal copper coin was adopted from Sher Shah’s **dam** which weighed 320 to 330 grains.

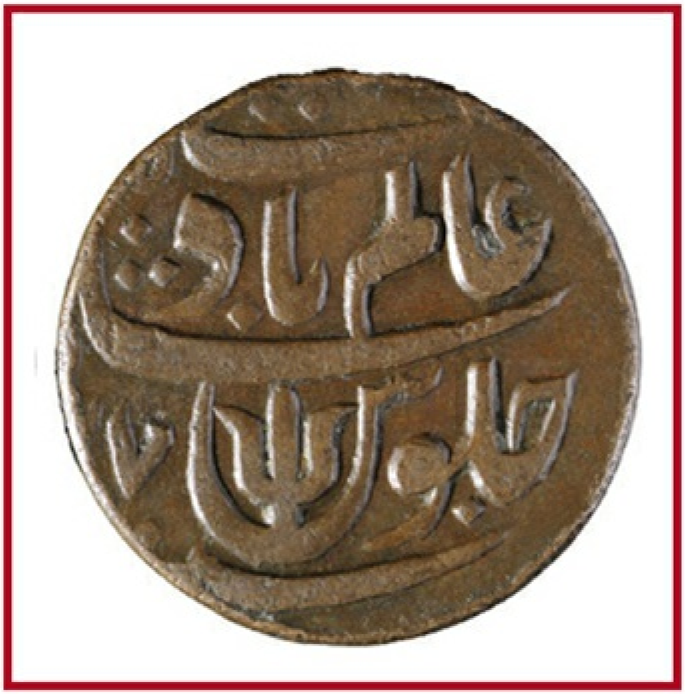

Fig. 24.10: *Akbar’s Ilahi Coin*

Akbar issued **both round and square coins**. In 1579, he issued gold coins called **‘Ilahi coins’ to propagate his new religious creed ‘Din-i-Illahi’**. On this coin, it was written ‘God is great, may his glory be glorified’. The value of an ilahi coin was equal to 10 rupees. **Sahansah** was the largest gold coin. These coins bore the names of the persian solar months.

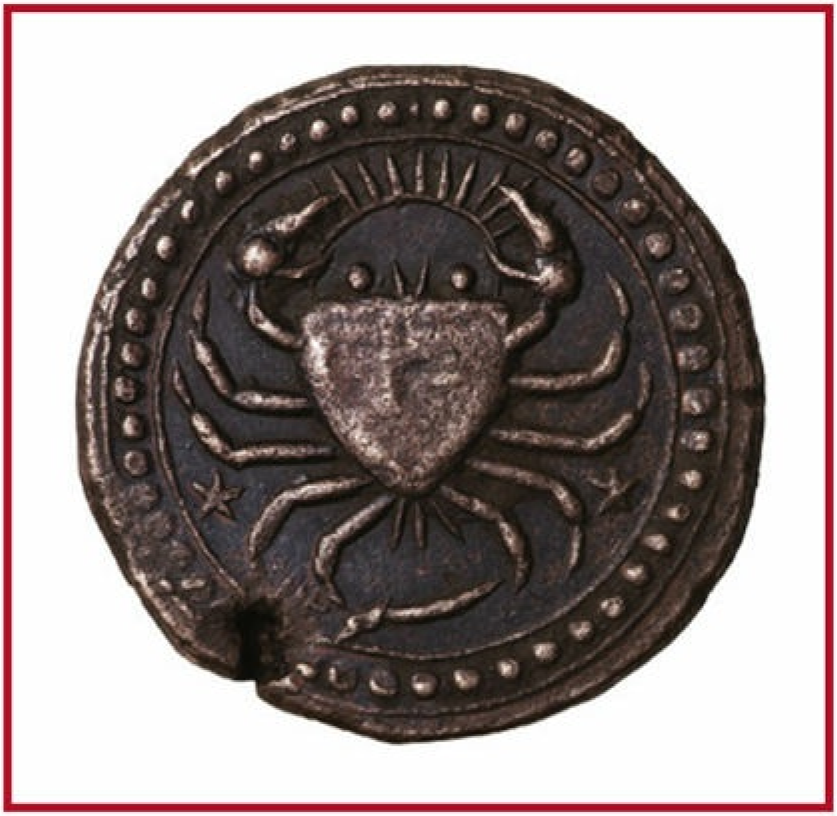

Fig. 24.11: *Jahangir's Coin with a Cancer zodiac sign*

Jahangir showed the **legend in a couplet** in the coins. In some of his coins, he added the name of his beloved wife Noorjahan. The most famous of his coins had images of **Zodiac signs**.

Important Facts

- The earliest reference of coins in the Indian context can be found in the Vedas. **Nishka** was the term used for coins made up of metals.
- **Sher Shah Suri**, a 16th century ruler of Afghan lineage introduced the **Rupee**. It was a **silver currency**. At that moment one rupee was equal to four coins made of copper. The Indian currency is still called Rupee. **Rupya** was made of silver which weighed almost **11.34 grams** during that period.
- In ancient India, people used **'money trees' to store their coins**. A money tree was a flat piece of metal, shaped like a tree, with metal branches. At the end of each branch was a round disk with a hole in the

centre. Each of these disks was an ancient Indian coin. When one needed money, they simply broke off a coin from the money tree.

- Gupta kings stamped their **given names** on the front of their coin and **assumed names** ending with **"aditya," or sun at the back side of the coin**.
- **Chhatrapati Shivaji** issued gold huns and copper Shivarais with his titles in the Nagari script**.**
- The Wodeyar dynasty (Mysore: 1399–1947) coins of King Kanthiraya Narasa bore the image of the **Narasimha avatar of Vishnu** and weighed six to eight grains.
- **Haidar Ali** who overthrew Wodeyar dynasty for some time continued their coinage with the figures of Shiva and Parvati on the earlier gold pagodas. Tipu Sultan used **two eras** in his coins.

The Coinage Act, 2011

- Replaced the Coinage Act, 1906.
- Term coin means coin made of any metal or any other material stamped by Government/authority empowered by government and includes—
  - Commemorative Coin
  - GOI one rupee note
- There are penalties prescribed for forgery relating to minting, etc. of coins

Practice Questions for Preliminary Examination

1. Consider the following two statements:

(i) Use of Sanskrit and Greek language on Indo-Greek coins.

(ii) Kanishka mostly issued lead coins.

Which of the above is/are true?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

2. Ujjain symbol was a common feature of
(a) Kushana
(b) Gupta
(c) Satavahana
(d) Vijayanagara

3. Consider the following:
(i) Peacock was usually present in Gupta coins.
(ii) Western Chalukyan kings used image of boar as a common symbol in coins.

Which of the above is/are true?
(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

4. Ilahi coins were issued by:
(a) Humayun
(b) Akbar
(c) Jahangir
(d) Shah Jahan

Answers

1. (d)
2. (c)
3. (d)
4. (b)

Previous Years' Questions of Main Examination

2017

1. How do you justify the view that the level of excellence of the **Gupta numismatic art** is not at all noticeable in later times? (10 marks)

Mc
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Education

25

INDIAN CULTURE ABROAD

India never invaded any country in last 10,000 years of history but still there is a vast influence of Indian culture abroad. Many cultures were formed but they were confined to small regions. Indian Culture can be known as the First World Culture.

WHO TOOK INDIAN CULTURE ABROAD?

As per available sources, from the period of Indus Valley Civilisation, India is in contact with the outside world.

- The **Romas** (wanderers) went abroad to Turkey and other far fung places via Iran and Iraq. They also went to Europe where they came to known as **Gypsies**.
- **Trade activities** started with Vietnam, Italy and China. In the pursuit of the same, many migrated to these countries carrying the legacy of our affluent culture.
- **Ashoka** took the effort of sending his son and daughter to Sri Lanka to spread Buddhism.
- In 1st century BC, Indian traders travelled to countries like Indonesia and Cambodia in search of gold.
- **Kalinga dynasty** established trade relations with Sri Lanka.

Visits of various foreign travellers to India and other monks and missionaries abroad also led to cross culture exchange across the geographical territories.

PROMINENT ANCIENT PORTS OF INDIA

The naval trade with various countries during the ancient and medieval times played a great role in the spread of Indian culture abroad. The detailed account of the ports in ancient India can be found from the books **Periplus of the Erythraean Sea** and **Geographia**. During Mauryan rule, the **Navadhyaksha**, i.e., Superintendent of Shipping used to look after the shipping administration. The **coins** of the last Satavahana King **Yajna Sri Satakarni** contained the **figure of ships**, probably indicating the naval strength of the dynasty. Let us now look at an illustrative list of prominent ports in ancient times.

Name of the Port	Region	Associated Dynasty and the Time Period	Brief Details
Lothal	Gujarat (near present Ahmedabad)	Indus Valley Civilisation; 2400 BC.	Export of copper, hardwoods, ivory, pearls, carnelian and gold to Mesopotamia and timber wood and Lapis Lazuli to Sumeria.
Barygaza	Present Bharuch in Gujarat	3rd century BC onwards: Major trade centre of Roman trade under Western Satraps.	Spice and silk trade with Arab countries. Plundered twice in 17th century but resurged quickly. Import of wheat, rice, sesame oil, cotton and cloth.
Muziris	Malabar Coast, Kerala(near present day Kochi)	1st century BC onwards: Chera Kingdom	Mentioned in **Sangam literature**. Export of spices, semi-precious stones like beryl, pearls, diamonds, sapphires, ivory, Chinese silk, Gangetic spikenard and

			tortoise shells to Persia, Rome, Greece and Egypt.
Korkai	Tamil Nadu	Early Pandyan Kingdom	Well known centre of pearl fishery and finds mention in the **Sangam literature**.
Puhar (also known as Kaveri Poompattinam)	Tamil Nadu(at the mouth of Cauveri river)	Early Chola Dynasty; 400 BC – 200 AD	Import of various articles. Mentioned in Silappadikaram.
Podouke	Present Arikamedu near Puducherry	2nd century BC – 8th century AD	Greek trading port to trade with Rome. Items of export included gems, pearls, spices and silk. Import of wine was prevalent.
Barbarikon	Near Karachi, Pakistan	Parthians and Scythians	Import of linens, topaz, coral, storax, frankincense, vessels of glass, silver and gold plate and wine. Exports included turquoise, lapis lazuli, Seric skins, cotton cloth, silk yarn and indigo.
Sounagora	Wari (Bateshwar in present Bangladesh	450 BC; Mauryan dynasty	Mathematician **Ptolemy** mentioned in his book *Geographia.*
Maisolia or Masulipatnam	Machilipatnam, Andhra Pradesh	From 3rd century BC onwards during	Muslin clothes were traded by ancient Greeks. Principal sea port of the

		Satavahana's reign	**Golconda Kingdom** from 15th to 17th centuries.
Tamralipti	Present day Tamluk, West Bengal	Mauryan Dynasty	Exit point of the Mauryan trade route for the South and South-east. Dudhpani rock inscription of Udaymana of 8th century AD contains the last record of Tamralipti as a port of ancient South Asia. Greek geographer Ptolemy mentioned about Tamralipti in his book Geographia. Chinese pilgrim hiuen-tsang calls the town Tan-mo-lih-ti. It was visited by Xuanzang (Hiuen-Tsang) in 639 AD. Fa-hien stayed here for two years.
Palur	Odisha	2nd century AD; Kalinga Dynasty	Place of voyage to South-East Asia and China and trade of pottery. It was mentioned by Ptolemy and Xuanzang (Hiuen Tsang) in the 2nd and 7th century AD respectively.

MATHEMATICS FROM INDIA TO ABROAD

- Indians, as early as 500 BC, had devised a system of different symbols for every number from **one to nine**. This notation system was adopted by the Arabs who called it numerals. Moreover, the maritime traders took the decimal system to Arabia. The Arabs acknowledged their debt to India by calling mathematics **‘hindisat’** (pertaining to India). The concepts were later adopted by the Western world from there.

- The **binary number system** was first described by the Vedic scholar Pingala, in his book **Chandashastra** which is the earliest known Sanskrit treatise on prosody (the study of poetic metres and verse).
- The Fibonacci numbers and their sequence first appeared in Indian mathematics as **matrameru** mentioned by Pingala in connection with the Sanskrit tradition of prosody. Later on, the methods for the formation of these numbers were given by mathematicians Virahanka, Gopala and Hemacandra, much before the Italian mathematician Fibonacci introduced the fascinating sequence to Western European mathematics.
- Baudhayana explained the concept of **Pythagoras theorem**. The concept of **Algebra, Geometry and Trigonometry** also went abroad from India.

INDIAN SCIENCE AND TECHNOLOGY ABROAD

India was actively contributing to the field of science and technology long before modern laboratories were set up. Many theories and techniques discovered by the ancient Indians have created and strengthened the fundamentals of modern science and technology.

- Indian scientist *Bhaskaracharya* contributed to world by rightly calculating the time taken by the earth to orbit the sun hundreds of years before the astronomer Smart. His calculation was - **Time taken by earth to orbit the sun** is 365.258756484 days.
- **Kanad** devised the **atomic theory** centuries before John Dalton was born. He speculated the existence of *Anu* or a small indestructible particles, much like an atom.
- **Extraction of Zinc** from Zinc ore was known to Indians thousands of years before the British invention.
- The **first seamless celestial globe** was made in Kashmir by *Ali Kashmiri Ibn Luqman* in the reign of the Emperor Akbar. Global world got attracted to this invention in the field of metallurgy.

- Ancient Indians developed **Wootz Steel** which was used to make the famous Damascus swords of yore that could cleave a free-falling silk scarf or a block of wood with the same ease. It was known by different names such as Ukku, Hindwani and Seric Iron.
- The ancient Indians had given the world the idea of the smallest and largest measuring **units of Time**. The smallest is the 34,000th of a second (krati) and the largest is the 4.32 Billion years (mahayuga).
- Indians were the first to use and invent **buttons**. Ornamental buttons made from seashells were used in the Indus Valley Civilisation by 2000 BC. Some buttons were carved into geometric shapes and had holes pierced into them.
- The **first iron-cased rockets** were developed in the 1780s by Tipu Sultan of Mysore who successfully used these rockets against the larger forces of the British East India Company during the Anglo-Mysore Wars.
- **Shampoo** originated from India. The word shampoo is derived from Hindi word champo and dates to 1762. The shampoo itself originated in the Eastern regions of the Mughal empire where it was introduced as a head massage, usually consisting of alkali, natural oils and fragrances. Shampoo was first introduced in Britain by a Bengali entrepreneur from Bihar named **Sake Dean Mahomed**.
- **Sushruta** is the father of surgery. Around 2600 years ago, he and health scientists of his time conducted complicated surgeries like cesareans, cataract, artificial limbs, fractures, urinary stones and even plastic surgery and brain surgery. **Usage of anesthesia** was well known in ancient India.
- The **first mention of leprosy** is described in the Indian medical treatise Sushruta Samhita (6th century BC).
- **Cataract surgery** was first found in ancient India. In India, cataract surgery was performed with a curved needle used to loosen the lens and push the cataract out of the field of vision. These methods later spread to the outside world.

- **Ayurveda** is the earliest school of medicine known to humans. The concept of Ayurveda was prevalent even in the pre-Vedic period, as early as 5000 BC. **Charaka**, the father of medicine consolidated Ayurveda 2500 years ago. Today Ayurveda is fast regaining its rightful place all over the world. Foreign travelers studied Ayurveda along with religion and philosophy at premier Universities like Taxila and Kashi.
- **Siddha system** was also made known to world by Indians. It is basically a regional variant of Ayurveda, nurtured by the local Indian **Tamil culture** and tradition. In the Siddha medicine system, the **use of metals, minerals and chemical products** is predominant. Alchemy actually has its origin in the Siddha system. A branch of Siddha medicine dealing with traumatology and injuries, is called **'Varmam'**.
- **'Karela' (bitter melon)** resembles the human pancreas and ancient literature mentions it as the best remedy for diabetes mellitus. Modern day scientists have proved that diabetes is a result of disturbed functioning of pancreas.
- **Kernel of 'Akhrot' (walnut)** resembles the structure of human brain and ancient Indian herbalists used it as brain tonic.

INFLUENCE OF INDIAN RELIGION ABROAD

Contacts between India and other cultures have led to the spread of Indian religions throughout the world, resulting in the extensive influence of Indian thought and practice on South-East and East Asia in ancient times and, more recently, in the diffusion of Indian religions to Europe and North America.

Hinduism Abroad

- In **Thailand**, Brahminical images and Hindu temples began to be constructed in 3rd and 4th century AD. The earliest images found from Thailand are those of Lord Vishnu.
- In **Vietnam**, the Cham people built a large number of Hindu temples. The Cham people worshipped Shiva, Ganesha, Saraswati, Lakshmi, Parvati

and Lokeswara. Images of these deities and Shivalingas were housed in the temples.

- In **Cambodia**, the famous kingdoms of Champa and Kambuja (Cambodia) were ruled by the Hindu kings of Indian origins. Indian Brahmins assumed the highest position. The government was run according to the Hindu polity and brahminical jurisprudence.
- In **Malaysia**, evidence of Shaivism has been found in Kedah and in the province of Wellesley. Female figurines with trident have been unearthed. The head of a Nandi made of granite stone, a relief of Durga image, Ganesha and Shivalinga have also been excavated.
- Hinduism has over 1.15 billion adherents worldwide (15-16 percent of world's population) with the **majority living in India and Nepal**. Along with Christianity (31.5 percent), Islam (23.2 percent) and Buddhism (7.1 percent), Hinduism is one of the four major religions of the world by percentage of population.

Buddhism Abroad

- The head of the Vikramshila University was **Acharya Atisa**, also known as Dipankara Shrijnana. He went to Tibet in 11th century AD and gave a strong foundation to Buddhism there.
- **King Ashoka** made great efforts to propagate Buddhism outside India. He sent his **son Mahendra and daughter Sanghamitra** to Sri Lanka to spread the message of the Buddha. The teachings of the Buddha were transmitted orally by the Srilankan people who had gone from India. For around 200 years, the people of Sri Lanka preserved the recitation of Buddhist scriptures as transmitted by Mahendra. The **first monasteries built there were Mahavihara and Abhayagiri**. The **Dipavamsa and Mahavamsa** are well known Sri Lankan Buddhist texts.
- **Thonmi Sambhota**, a Tibetan minister was a student at Nalanda. After going back, he **preached Buddhism in Tibet**. A large number of Tibetans embraced Buddhism. Even the king became a Buddhist. He declared Buddhism as the State religion.

- Many Chinese and Indian scholars travelled through **ancient silk routes** to propagate the philosophy of Buddhism.
- Buddhism went to Korea through China. **Sundo** was the first **Buddhist Monk who entered Korea**, carrying a Buddha image and sutras in 352 AD. He was followed by **Acharya Mallananda,** who reached there in 384 AD. Out of devotion to wisdom, Buddhist texts were printed by the Koreans in six thousand volumes.
- In **Japan**, Buddhism is given the status of State Religion. Thousands of Japanese became Buddhist monks and nuns.
- In **Myanmar**, **Pagan** was a great centre of Buddhist culture from 11th to 13th century AD.
- Buddhism sent out missionaries from India who established **Theravada Buddhism** in South-East Asia, **Mahayana Buddhism** in East Asia and **Vajrayana Buddhism** in Central Asia.

Jainism Abroad

Jain religion originated more than 2500 years ago in India. The records of **Strabo** (64 BC– 23 AD), a Greek geographer, describes the prevalence of Jainism in India.

The Jain community has also participated in an extensive diaspora, with several tens of thousands living in various parts of the world. Jain business families settled in East Africa several decades ago. After Indian independence, some Jains settled in Great Britain, with a **great influx from East Africa** during the expulsion of all South Asians from Uganda under the rule of Idi Amin. **In Kobe (Japan)**, Jains participate in the diamond trade. Jains began migrating to North America after the changes in immigration law in 1965. These new immigrants have built temples and organised several networks and organisations for maintaining Jain identity. Jainism offers world a view that in many ways, it seems readily compatible with core values associated with environmental activism.

INDIAN LANGUAGES ABROAD

- India (780 languages) has the world's second highest number of languages, after Papua New Guinea (839).
- **Sanskrit** which originated from India is the mother of all **European** languages.
- Thousands of Sanskrit books were translated into **Chinese.**
- Sanskrit was accepted as the sacred language in **Japan**. Even today, there is a keen desire among the Japanese scholars to learn Sanskrit.
- **Bengali Language** is also the official language of **Bangladesh**.
- **Tamil Language** is also the official language of **Sri Lanka and Singapore.**
- In **Myanmar**, people developed their own Pali language and translated both Buddhist and Hindu scriptures in their version of Pali.
- In **Tibet**, **Thonmi Sambhot** wrote Sanskrit Grammar which is said to be based on the grammar written by Panini. Also, 9600 Sanskrit books were translated into Tibetan.
- In **Sri Lanka**, **Pali** became their literary language.
- In **Thailand**, the Thai kingdoms were given Sanskrit names such as Dwaravati, Shrivijay, Sukhodaya and Ayutthiya. Even the names of the cities in Thailand like Prachinaburi, Singhaburi are all derived from Sanskrit.
- In **Cambodia**, Sanskrit remained their language for administration till the 14th century AD.
- In **Malaysia**, **Brahmi** in its late form, was the script during ancient times. Tablets of Buddhist texts written in a script that resembles old Tamil have been found at Kedah. Sanskrit was one of the source languages for them. A large number of Sanskrit words can be found in their language, for example, svarga, rasa, guna, dahda, mantri and laksha.
- In **Indonesia**, Sanskrit hymns are recited at the time of puja.

INDIAN TEMPLE ARCHITECTURAL TRADITION ABROAD

- The science of architecture and civil construction were known in Ancient India as **Sthapatya-Shastra**.
- Indian techniques of art and architecture spread both westwards and eastwards.
- During the reign of Ashoka; **Afghanistan, Baluchistan and Seistan** were parts of the Mauryan empire. Buddhist Stupas were constructed in these Mauryan provinces. Unfortunately, very few of them have survived till today.
- **Indian art blended with the Greek and Kushana styles** and spread into central Asia. Thus, India's cultural frontiers at one time extended upto Balkh (referred to as Vahalika in Vedic texts) on the River Oxus (Akshu) and beyond, and played an important role in shaping the art traditions which flourished between the 1st and the 8th centuries AD in Central Asia. The **Gandhara School of Art of Afghanistan and Central Asia** was actually derived from Indian art styles. In fact, even the portrait art of the Oxus region claimed by some scholars to have been an independent school is actually an extension of Indian art forms.
- Besides Central Asia, the **whole of South-East Asia** received most of its art and architectural traditions from India. Indian traders brought Indian architecture to South-East Asia through various trade routes. Along with Buddhism, Indian art and architecture also travelled to countries like Indonesia, Malaysia, Vietnam, Laos, Cambodia, Thailand, Burma as also to China, Korea and Japan. **Cultural contact with Europe under Manuel I of Portugal** (1495–1521) resulted in exchange of architectural influences.
- With the spread of Indian culture abroad, **China** began to build Indian style of cave temples and monastic complexes on a large scale. Colossal images were carved on the rocks and caves were beautifully painted from inside. Dun-huang, Yun-kang and Lung-men are among the most famous cave complexes in the world.
- In **Indonesia**, an Indian style temple Prambanan, (the largest Shiva temple in Indonesia) is situated on the island of Java. The famous 108-metre-high statue of Buddha at Dong Duong closely resembles the Amaravati

sculptures. The presence of curly hair especially, indicates Indian origin in a country where people have straight hair. In the Bali islands in Indonesia, many idols of Ganesha have been found.

- In **Thailand**, a number of temples were built. Ayutthiya (Ayodhya) is one such place where large number of temples still stand though today most of the temples are in ruins. There are 400 Indian style of temples in Bangkok, the present capital of Thailand.
- During 5th century AD, an Indian monk built two temples in the Pyongyang city in **North Korea**. Indian monasteries and temples acted as centres of devotion and learning all over Korea.
- In **Myanmar**, King Aniruddha was a great builder who adopted Indian style of temple architecture and built Shwezegon Pagoda and about a thousand other temples.
- In **Cambodia**, huge monuments and temples of Indian style were constructed and Cambodians embellished them with sculptural representations of Shiva and Vishnu. Angkor Wat is supposed to be the abode of Vishnu, that is, Vaikunthadhama. Another grand Indian style temple constructed at Yashodharapura in the 11th century, is Baphuon.
- In **Malaysia**, there is a place called Ligor where over 50 Indian temples are found.
- Boddhisattvas (huge Buddha Statues) at Bamiyan in **Afghanistan** were carved out of hillside in the 1st century AD under the patronage of the Kushana Emperor Kanishka (these are the statues which the Taliban has vowed to blow up).
- **Sri Lanka** being on our back door was heavily influenced by Indian art and architecture. The Stupas in Sri Lanka which belong to the period between the 3rd century BC to 4th century AD followed the Indian pattern of a hemispherical Stupa which shaped like an egg called Anda.
- Indian influences have also been felt in **Europe Christian Basilicas** as they have similarities with the Buddhist Stupas. Their mosaics seem to have borrowed ideas from the Buddhist chaityas.

- Indian motifs can also be traced in **Gothic sculpture** in the carvings at the cathedrals of Bayeux, Achen and Trier.
- More pervading influence of Indian art and architecture through Buddhism was in countries of **South-East Asia**.
- The **dome mosques in all Islamic Countries** are derived from the Indian style of Stupa. The hemispherical construction of the stupas also seems to have influenced Byzantine architecture perhaps through Pre-Islamic, Sassanian Persia. The famous **Sophia mosque at Istanbul** overlooking the Bosphorous Straits has domes which closely resemble the Buddhist Stupa. In fact, the minarets in the mosque were erected late when the Ottoman Turks captured Istanbul (then called Constantinople) from the Byzantine empire in the 15th century AD.

GLOBAL INFLUENCE OF INDIAN EPICS

- A shadow play called **Wayung** where the themes are derived mainly from the epics – Ramayana and Mahabharata is very popular in **South-East Asia**.
- In **Thailand**, the names of the streets like Rajaram, Rajajrani, Mahajaya and Cakravamsha indicate the popularity of the Indian epic Ramayana.
- Shiva, Vishnu, Buddha and other divinities from Indian Epics and the Puranas have great amount of influence upon the people of **Cambodia**. Scenes from Ramayana and Mahabharata are engraved on the walls of Angkor Wat temple. In Baphuon temple, scenes from the epics such as the battle between Rama and Ravana, Shiva on mount Kailasha with Parvati and the destruction of Kamadeva are engraved on the wall.
- There are references of **Malaysia** in **Ramayana, Jataka stories, Milind Panha, Silappadikaram, Raghuvamsha** and many other works.

ROLE OF INDIAN UNIVERSITIES AND SCHOLARS

- The Indian universities were the most important centres of cultural interaction.
- The world's first University was **Takshila** established around 700 BC. More than 10,500 students from all over the world studied more than 60 subjects there and that's how the influence of Indian Universities went abroad.
- The **Nalanda Mahavihara** established in the 5th century AD, was one of the greatest achievements of India in the field of Education. **Hiuen Tsang**, a Chinese Buddhist traveller, studied at Nalanda for two years under the guidance of **Shilabhadra**. He was given an Indian name **Mokshadeva** here. **I-Tsing, a Chinese Buddhist traveller** stayed at Nalanda for 10 years. **Shantarakshita**, who pioneered the propagation of Buddhism in Tibet in the 8th century, was a scholar of Nalanda. Other scholars associated with Nalanda Mahavihara included **Aryabhatta, Atisa, Dignaga, Dharmapala and Nagarjuna**.
- **Vikramshila** was another university that was situated on the right bank of the Ganges. Teachers and scholars of this university were so famous that the Tibetan king is stated to have sent a mission to invite the head of the university to promote interest in common culture and indigenous wisdom.
- Another university was **Odantapuri in Bihar** which grew in stature under the patronage of the Pala kings. A number of monks migrated from this university and settled in Tibet.
- Two Indian teachers went to China on an invitation from the Chinese Emperor in 67 AD. Their names are **Kashyapa Martanga and Dharmarakshita**. After that, a lot of teachers from these Indian Universities went abroad to teach.
- **Acharya Kamalasheel** (of Nalanda Mahavihara) was invited by the King of Tibet. The Tibetan king Naradeva is believed to have sent his minister **Thonmi Sambhot** accompanied by 16 outstanding scholars to Magadha where they studied under Indian teachers.
- The scholar **Bodhidharma**, who specialised in the philosophy of **Yoga** is still venerated in China and Japan. Bodhidharma became such an eminent figure that people began to worship him in China and Japan.

- The Indian sages carried powerful yogic science to different parts of the world, including Asia, the Middle East, Northern Africa and South America.
- **Agastya**, the Saptarishi who travelled across the Indian subcontinent, crafted this culture around a core yogic way of life.

INDIAN SPORTS AND GAMES ABROAD

- Chess, Snakes and ladder, Ganjifa playing cards, Polo, the martial arts of Judo and Karate which is played worldwide actually originated in ancient India.
- The **game of snakes and ladders** was created by the 13th century poet saint **Gyandev**. It was originally called '**Mokshapat**'. The ladders in the game represented virtues and the snakes indicated vices. The game was played with cowrie shells and dices. As time passed, the game underwent several modifications but the meaning remained the same, i.e., good deeds take us to heaven and evil to a cycle of re-births.
- **Chess** is believed to have originated in Eastern India in the Gupta Empire, where its early form was known as **Chaturanga**. It also finds its mention in Mahabharata.
- **Kho-Kho** originated in Maharashtra in ancient times where it was played on 'raths' or chariots, and was known as **Rathera**. It is now played in different countries.
- India invented **card game** called Suits. **Kridapatram** which also means 'painted rags for playing', is an ancient suits game.

Practice Questions for Preliminary Examination

1. Consider the following places:
   (i) Barygaza
   (ii) Muziris
   (iii) Tamralipti

(iv) Maisolia

Which of the above was/were an ancient port?

(a) (i) and (iii)

(b) (ii) and (iii)

(c) (i), (ii), and (iii)

(d) (i), (ii), (iii) and (iv)

2. Consider the following:

(i) The concept of shampoo originated in India in 5th century BC.

(ii) Leprosy finds its first mention in Sushruta Samhita.

Which of the above is/are true?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

3. The texts Dipavamsa and Mahavamsa are related to

(a) Mahayana Buddhism

(b) Theravada Buddhism

(c) Digambara sect of Jainism

(d) Svetambara sect of Jainism

Answers

1. (d)
2. (b)
3. (b)

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INDIA THROUGH THE EYES OF FOREIGN TRAVELERS

INTRODUCTION

Throughout the course of history, India has been a centre of attraction for rulers and travelers worldwide. They have always been attracted to ample opportunities our country provided and have been intrigued by its diverse culture, religions and traditions. Most of these travelers who came to India wrote their own accounts which deal with its unique focus areas. Some travelers wrote about the affairs of the court while some focused on contemporary style of architecture and monuments or depicted the social and economic life. Every such account presents a true picture of the then Indian Civilisation.

In the ancient and medieval period, many prominent travelers visited India and recorded their observations. A key thing to note that **no account of any women traveler is available.**

Foreign travelers at a glance:

Sl.	**Name (Nationality)**	**Time Period**	**Visited during the reign of (Dynasty/Ruler)**
1.	Deimachos (Greek)	320-273 BC	Mauryan (Bindusara)
2.	Megasthenes (Greek)	302-298 BC	Mauryan (Chandragupta Maurya)
3.	Fa-Hien (Chinese)	405-411 AD	Gupta (Chandragupta II)
4.	Hiuen-Tsang (Chinese)	630-645	Pushyabhuti (Harshavardhana)

		AD	
5.	I-Tsing (Chinese)	671-695 AD	–
6.	Al-Masudi (Arab)	956 AD	–
7.	Al-Biruni (Khwarazm)	1024-1030 AD	–
8.	Marco Polo (Venetian)	1292-1294 AD	Pandyan (Madverman, Kulshekhara)
9.	Ibn Battuta (Moroccan)	1333-1347 AD	Tughlaq (Muhammad-Bin-Tughlaq)
10.	Shihabuddin al-Umari (Damascus)	1348 AD	–
11.	Nicolo De Conti (Venetian)	1420-1421 AD	Vijayanagara (Devaraya I)
12.	Abdur Razzaq (Persian)	1443-1444 AD	Vijayanagara (Devaraya II)
13.	Athanasius Nikitin (Russian)	1470-1474 AD	Bahmani (Muhammad III)
14.	Domingo Paes (Portuguese)	1520-1522 AD	Vijayanagara (Krishnadeva Raya)
15.	Fernao Nuniz (Portuguese)	1535-1537 AD	Tuluva dynasty (Achyutdeva Raya)
16.	William Hawkins (British)	1608-1611 AD	Mughal Empire (Jahangir)
17.	Sir Thomas Roe (British)	1615-1619 AD	Mughal Empire (Jahangir)
18.	Peter Mundy (Italian)	1630-1634 AD	Mughal Emperor (Shahjahan)
19.			Mughal Emperor (Shahjahan)

	Jean Baptiste Tavernier (French)	1638-1643 AD	
20.	Nicolao Manucci (Italian)	1653-1708 AD	Timurid dynasty (Dara Shikoh)
21.	Francois Bernier (French)	1656-1717 AD	Timurid dynasty (Dara Shikoh)

Brief Description of some of the most important travelers:

MEGASTHENES | INDICA

He was an ancient **Greek historian**, diplomat and explorer in the **Hellenistic period**. He was born around 350 BC. Megasthenes visited India between 302 to 288 BC as an ambassador of Greek warrior **Seleucus I Nikator**. He visited the Maurya capital **Pataliputra** during the reign of **Chandragupta Maurya** who was the founder of Maurya dynasty. He described India in his book **Indica**. Unfortunately, the original copy of this book was lost. Later, famous Greek writers such as **Arrian, Strabo, Diodorus**, and **Pliny** referred to Indica in their works.

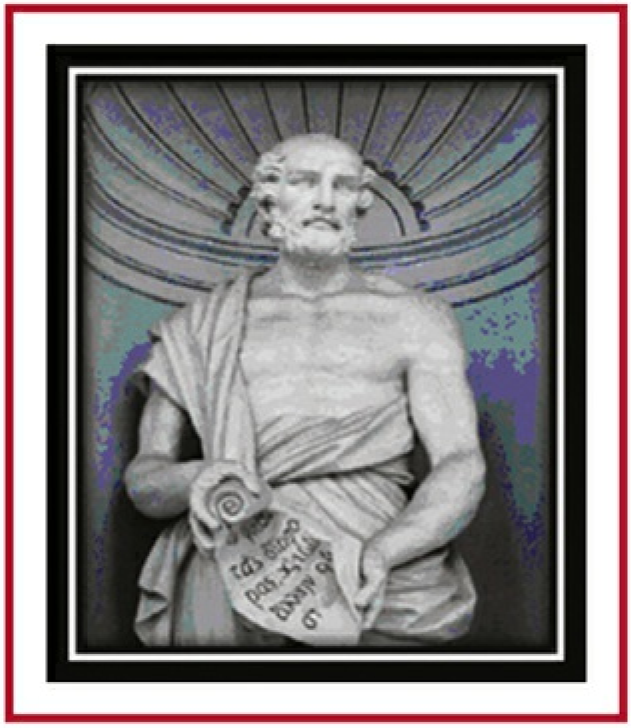


Fig. 26.1

Modern Greek scholar **E. A. Schwanbeck** collected several fragments of Megasthenes' works, and based on his collection, **John Watson McCrindle** published a reconstructed version of Indica in 1887.

Indica described the sub-continent as a quadrilateral shaped country, bounded by the ocean on Southern and Eastern side. It also gives us the detail of soils, rivers, plants, animals, administration and the social and religious life of India.

His book also communicated that Indians worshiped **Lord Krishna** during that time and there existed **seven castes** in India. He founded two major aspects of Indian caste system, i.e. **endogamy** and **hereditary occupation**. He was influenced by the **Herodotus'** classification of the **Egyptian society**.

The major faults of Megasthenes' work were:

- The uncritical acceptance of Indian folklore.
- A tendency to idealise Indian Culture in Greek philosophical point of view.

FA-HIEN | RECORD OF BUDDHIST KINGDOMS

Fa-Hien was a Chinese pilgrim who visited India during Gupta period around 400 AD. He visited India during the period of **Chandragupta II (Vikramaditya)**. He came to visit various Buddhist monasteries and took the copy of religious texts. He visited Peshawar, Taxila, Mathura, Kannauj, Sravasti, Kapilavastu, Sarnath and many other places. He compiled a travelogue "**Record of Buddhistic Kingdoms**". His book details about the *religious and social life* of Indians at that time.

Fig. 26.2

The following aspects of India can also be found from his book:

- Buddhism and Hinduism were the most popular religions at that time. Buddhism was more popular in Punjab, Bengal and the region around Mathura.
- He studied Sanskrit Language in Pataliputra.
- He described internal and foreign trade of India as well as its ports.
- India had trade relations with China, countries of South-East Asia, Western Asia and as well as with Europe.

HIUEN TSANG | SI-YU-KI

He was a Chinese traveller, Buddhist scholar monk and translator. He came to India through **Silk route** in between **629-644 AD** during the reign of **Harshavardhana**. He was also known as **Xuanzang** and the **Prince of Pilgrims**. From his famous book **Si-Yu-Ki** : *Buddhist Record of the Western World*", many details of administrative, political, religious, economic and social conditions during those days in India can be found. However, the descriptions were biased so as to glorify Buddhism and praise King Harshavardhana.

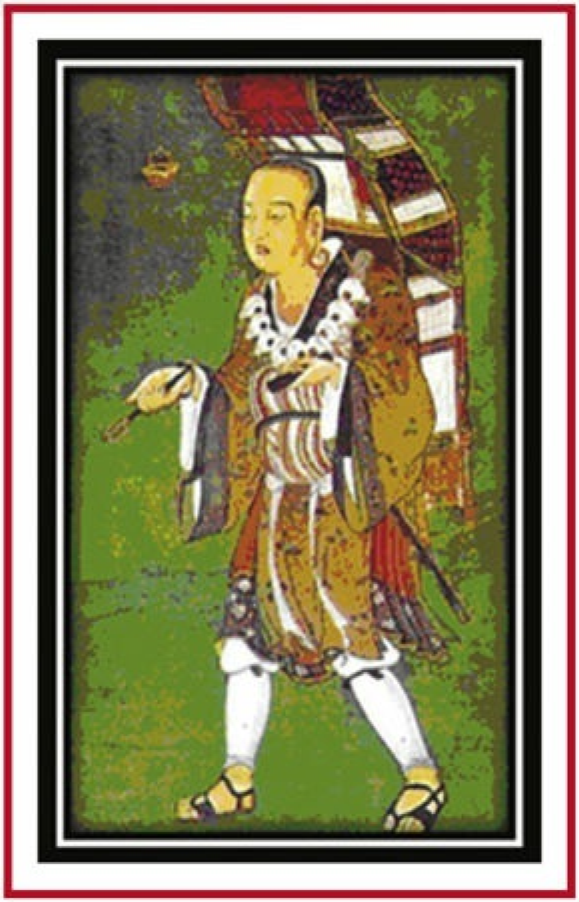


Fig. 26.3

Some important points to remember:

- In Si-Yu-Ki, he described mainly the **city life** in India (in terms of construction of various types of houses, city-streets, etc. (specially of Kannuaj)
- As per his account, Prayag was a prominent city and the importance of Pataliputra was replaced by Harshavardhana’s capital **Kannauj.**
- Sravasti and Kapilavastu had lost their religious importance and instead, **Nalanda (Bihar) and Vallabhi (Gujarat)** became the centres of learning.
- As per his text, Harsha divided State’s income into four parts :

(i) 1/4th for routine administrative expenditure of the State.

(ii) 1/4th to pay government employees.

(iii) 1/4th to scholars.

(iv) 1/4th as charity to Brahmin and Buddhist monks.

- He, however, narrated that travelling was not safe during that time.
- According to Hiuen Tsang, Harsha was quite labourious and a welfare focused leader.
- During his stay, Hiuen Tsang visited Kashmir, Punjab, Kapilavastu, Bodh-Gaya, Sarnath, and Kusinagar. He also travelled through the Deccan, Odisha, and Bengal.
- He spent 5 years at the **University of Nalanda** and studied under **Acharya Shilabhadra.**
- His journey to India was recorded in detail in the classic Chinese text **Great Tang Record on the Western Regions**.

AL-MASUDI | MURUJ-UL-ZEHAB

He was an Arab historian, geographer and explorer. He was a prolific author and he wrote on various subjects like theology, history, geography, natural science, philosophy, etc. He was also known as the “**Herodotus of the Arabs**”.

He was born in Baghdad and descended from **Abdullah Ibn Masud**, a companion of **Prophet Muhammad**.

He combined world history with scientific geography, social commentary and biography and is published in English named **‘The Meadows of Gold and Mines of Gems’**.

Al-Masudi wrote his famous manuscript named **Muruj-ul-Zehab** in 956 AD.

AL-BIRUNI | KITAB-UL-HIND

Al-Biruni was born in Khwarazm (present day Uzbekistan) which was an important centre of learning then. He was a scholar who was well versed in Syriac, Arabic, Persian, Hebrew and Sanskrit. **In 1017**, Sultan Mahmud invaded Khwarizm and took many scholars and poets along with him to his capital, Ghazni. He was one of them. Here, he developed interest in India. Also, owing to the inclusion of Punjab in the Ghaznavid Empire, he spent years in the company of Brahmana priests and scholars where **he learnt Sanskrit**. He **translated several Sanskrit works**, including Patanjali's work on Grammar. Conversely, he translated Euclid's (Greek Mathematician) works into Sanskrit. He travelled widely in Punjab and other Northern parts of India.

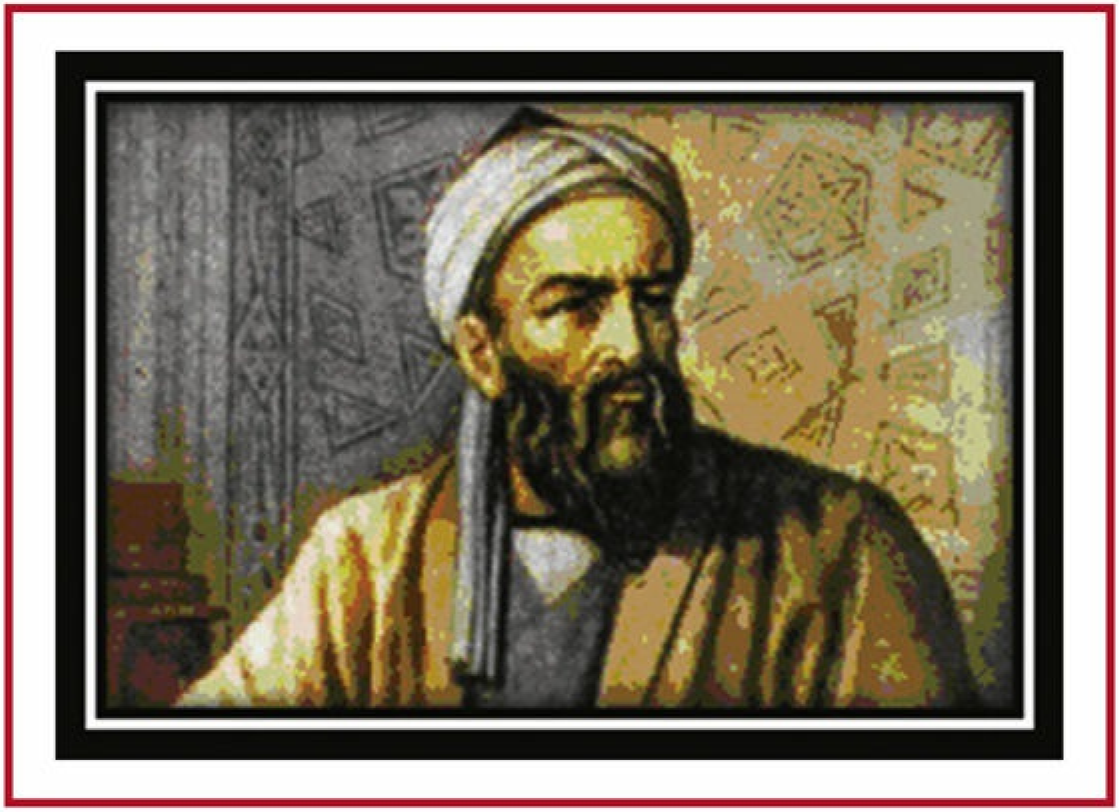


Fig. 26.4

Al-Biruni's **Kitab-ul-Hind** is a voluminous text written in **simple Arabic**. It is divided into 80 chapters and **covers wide range of subjects** such as religion, philosophy, festivals, astronomy, alchemy, manners and customs, social life, weights and measures, iconography, laws and metrology. There was one distinctive structure that was followed in each chapter of the book -

beginning with a question, following this up with a description based on Sanskritic traditions, and **concluding with a comparison with other cultures.**

Al-Biruni faced three major barriers which were different from what he had seen earlier and obstructed his understanding. These were:

- Language
- Religious beliefs and practices
- Insularity of the local population

Al-Biruni viewed the prevalent caste system differently which was deeply influenced by his study of normative Sanskrit texts which laid down the rules governing the system from the point of view of the Brahmanas. He **tried to explain the caste system** by looking for parallels in other societies known to him.

MARCO POLO | THE BOOK OF SIR MARCO POLO

Marco Polo was an **Italian merchant**, adventurer and writer. He was born in the republic of Venice in 1254 AD. His travels from one country to another are recorded in his book "**The Travels of Marco Polo"**. His book mentioned that China had large area and great wealth. He wrote a detailed chronicle of his experiences in his book **"The Book of Sir Marco Polo"**. This book inspired **Christopher Columbus**.

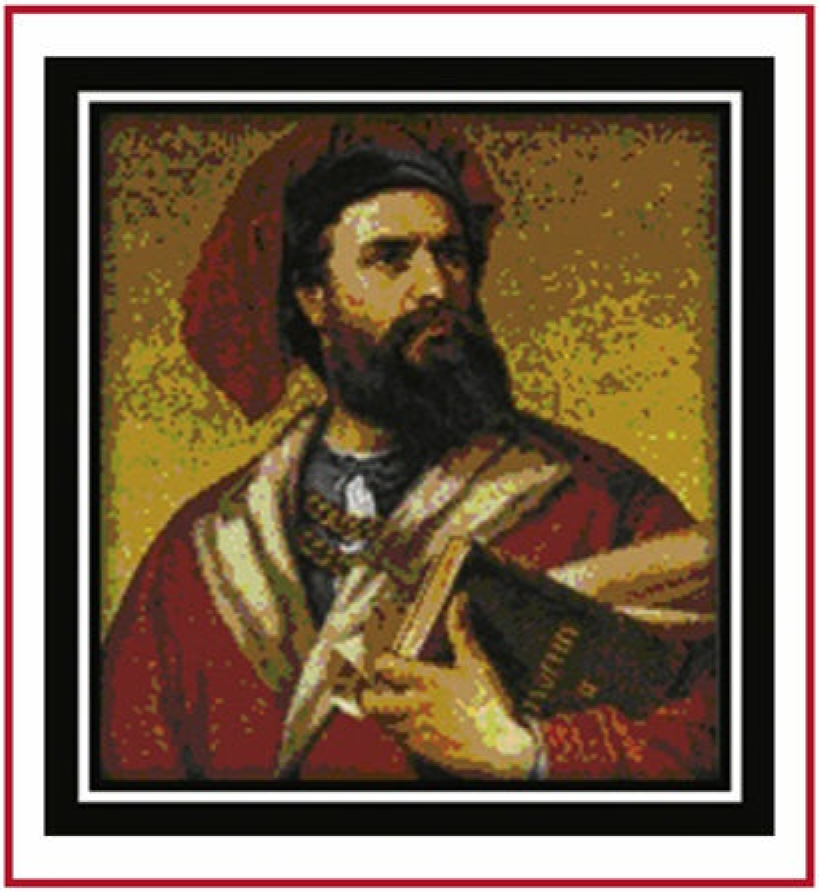


Fig. 26.5

Marco Polo visited the **Kakatiya kingdom** in around 1289 CE during the reign of Queen **Rudramadevi**. It can be found from his works that a woman named Rudramadevi had inherited her father's throne and ruled the dynasty as a kind and benevolent ruler.

Other than these books, he wrote several manuscripts like *The Customs of the Kingdoms of India, Florida Marco Polo, Travels in the Land of Serpents and Pearls, etc.*

IBN BATTUTA | RIHLA

Ibn Battuta was a **Moroccan traveler** who was born in Tangier. He belonged to one of the respectable families known for their expertise in Islamic religious law or Sharia. Throughout his life, Ibn travelled extensively in Syria, Iraq, Persia, Yemen, Oman and a few trading ports on the coast of East Africa. He came to India **in 1332–33 AD** during the **reign of Muhammad**

Bin Tughlaq who then **appointed him as “qazi”** or judge of Delhi. In 1342, he **travelled to China** as the Sultan’s envoy. Before reaching China, he travelled extensively. The route he took is shown diagrammatically below:

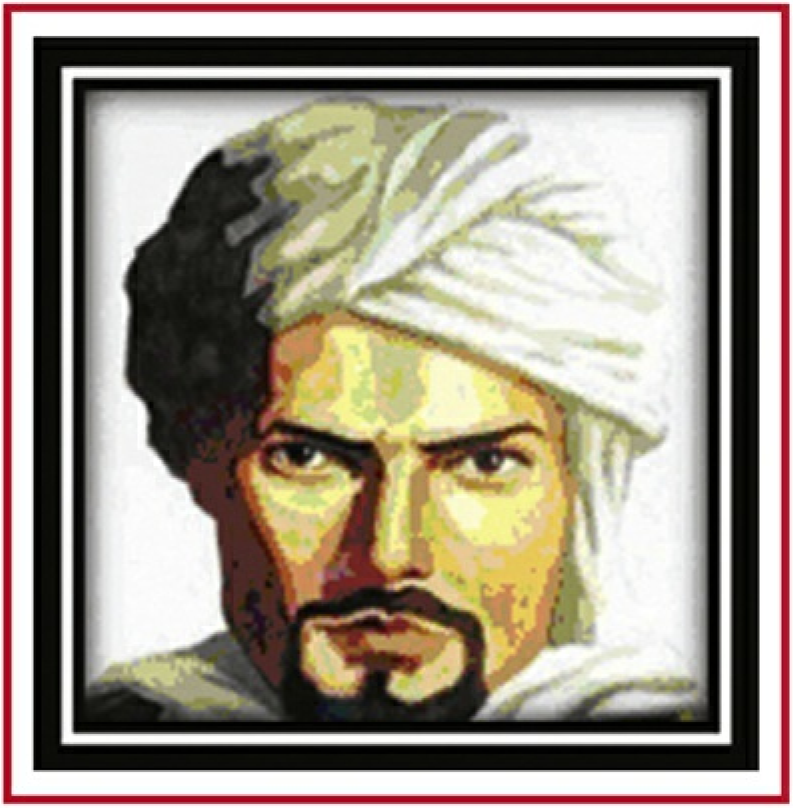
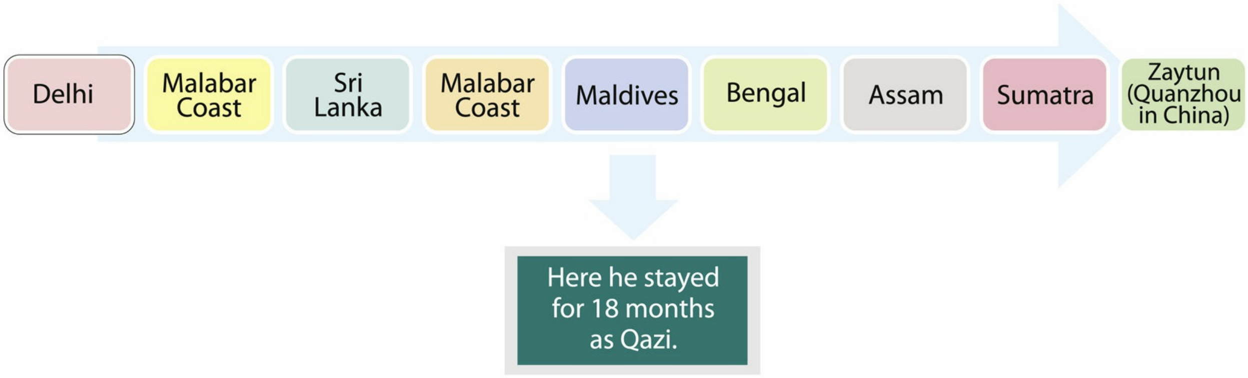


Fig. 26.6


Delhi
Malabar Coast
Sri Lanka
Malabar Coast
Maldives
Bengal
Assam
Sumatra
Zaytun (Quanzhou in China)
Here he stayed for 18 months as Qazi.

The account of Ibn Battuta is **often compared with that of Marco Polo** who also visited both India and China.

Ibn Battuta wrote a book of travels **in Arabic** called **‘Rihla’**. It provides vivid details about the **social and cultural life of India in the 14th century**.

The book is highly meticulous where deep observations about new cultures, people, beliefs, values, etc. are recorded.

Ibn Battuta was fascinated by **Paan** (Betel leaves) and **Coconut** and wrote descriptively about them in his accounts. He even compared coconut with a human's head while writing about it.

He even **wrote about Indian cities** which according to him were vibrant and densely populated. He **particularly wrote about Delhi** in detail.

He also mentions that the **postal system** was very efficient then which was not only used to send information and remit credit across long distances but was also used to dispatch goods.

NICOLO DE CONTI

Nicolo De Conti was an **Italian merchant** and explorer. He crossed the Arabian Sea to Cambay in Gujarat and entered India in **1420-1421 AD**. He travelled to Pacamuria, Helly and **Vijayanagara kingdom**. At that time, **Devaraya I** sworn on the throne of **Vijayanagara**. In Mylapore (in Chennai), he found the tomb of **St. Thomas** which ensured the presence of **Christian community** in India. He confirmed the **gold and spice trade** amongst India, Sumatra and China.

He referred Telugu language as "**Italian of the East**". The first printed edition of De Conti's manuscript came out in 1492 in original Latin by **Cristoforo da Bollate**. De' Conti described South-East Asia as "**overtaking all other regions in terms of wealth, culture and magnificence**".

ABDUR RAZZAQ | MATLA–US–SADAIN–WA–MAJMA–UL–BAHRAIN

He was a **Persian, Timurid chronicler** and a scholar who visited the Vijayanagara Kingdom at the time of **Dev Raya II.** He gave an account of the reign of **Devaraya II**.

He came to the court of King Zamorin of Calicut, as an ambassador of Shahrukh (the Timurid Dynasty Ruler of Persia) in 1442.

He wrote a 45 page narrative of this mission to India. It appears as a chapter in his book **Matla-us-Sadain wa Majma-ul-Bahrain**.

DOMINGO PAES | CHRONICA DOS REIS DE BISNAGA

He was a **Portuguese** merchant, writer and explorer who visited India between **1520–1522 AD** and gave the most detailed account among all other historic descriptions of the ancient city of Hampi under the reign of King **Krishnadeva Raya** of Tuluva Dynasty under Vijayanagara Empire.

He recorded his journey in his book named "**Chronica dos reis de Bisnaga"** where he provided indepth information about Vijayanagara Empire.

He reported the **following features** about that empire:

- Advanced **irrigation technology** that allowed the peasant to produce high yielding crops at very low prices.
- A wide variety of cultures were shown in crops and vegetation.
- He described a busy **market of precious stones**.
- The city was prospering and its **size was comparable to Rome**, with abundant vegetation, aqueducts and artificial lakes.

WILLIAM HAWKINS (1608-1611 AD)

He was a representative of the English East India Company and an ambassador of the **British King James-I**. He came to India **in 1608** and travelled to Agra in the court of Mughal Emperor **Jahangir** to negotiate for the establishment of a factory at **Surat**. Favour by Jahangir enabled him to overcome all difficulties and this permission was the first distinct recognition of English commerce in the East.

SIR THOMAS ROE (1615 – 1619 AD)

He was an English diplomat and a member of the **House of Commons** during the reign of **Queen Elizabeth I**. From **1615 to 1619**, he stayed at the court of the Mughal Emperor Jahangir. The main objective of his mission was to get

protection of the factory of British East India Company at Surat. The book "**The Embassy of Sir Thomas Roe to the Court of the Great Mogul, 1615-1619, as narrated in his journal and correspondence**" is a valuable contribution to the history of India in the early 17th century.

His "**Journal of the Mission to the Mughal Empire**" is a treasured contribution to the history of India.

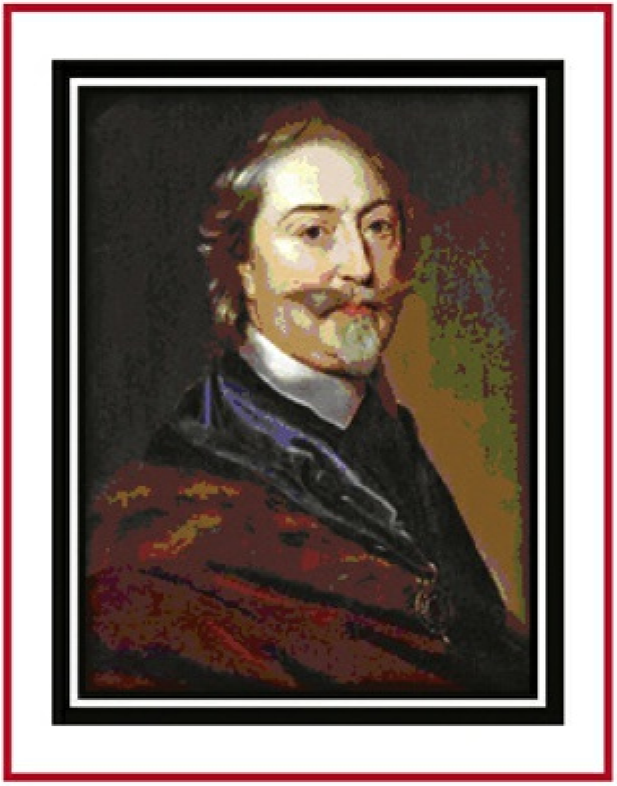


Fig. 26.7

JEAN-BAPTISTE TAVERNIER (1638-1643 AD)

He was a 17th-century *French* **gem (especially diamond)** merchant and traveler. In his life, he made **06 voyages** to Persia and India. During his second voyage between 1638-1643 AD, he came to India and traveled as far as Agra and from there to the Kingdom of Golconda. He also visited the court of the **Shahjahan** and made his first trip to the diamond mines. In his book, he has extensively discussed about **diamond and the diamond mines** of India. He is popular for his discovery/purchase of **Blue diamond** that he subsequently sold to Louis XIV of France.

FRANCOIS BERNIER | TRAVELS IN THE MUGHAL EMPIRE

Francois Bernier was a **Frenchman** who was a doctor, political philosopher and historian. He came to India **in 1656** and stayed here **for 12 years in the Mughal Empire**. His writings were often a comparative account with the practices and developments in Europe. He constantly **compared Mughal India with contemporary Europe**, especially France trying to portray the latter as superior. He mostly wrote about the prevalent **social and economic life**.

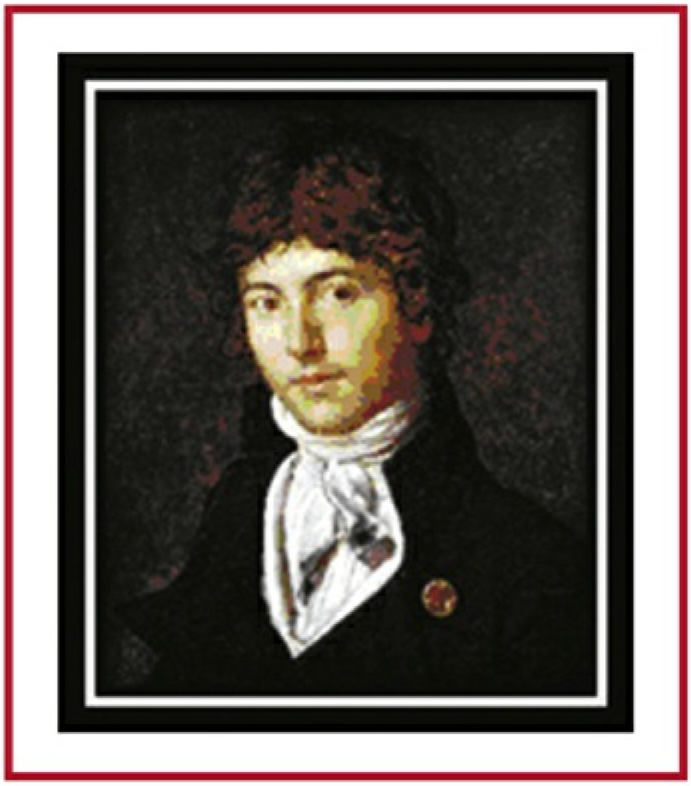


Fig. 26.8

The main points are as follows:

- He severely **criticised the Mughal empire** calling them king of beggars and barbarians.
- There was a **lack of private property in the land** in Mughal India.

- He felt that artisans had no incentives to improve the quality of their products since the profit was appropriated by the State.
- He described Mughal cities as '**Camp Towns'** because towns owned their existence on the imperial camps.
- He also wrote in detail about workshops or imperial ***Karkhanas.***
- Merchants were organised in their caste-cum-occupational bodies like ***Mahajans, Sheths and Nagarsheth.***

Previous Years' Questions of Preliminary Examination

2018

1. Which one of the following foreign travelers elaborately discussed about diamonds and diamond mines of India?
   (a) Francois Bernier
   (b) Jean-Baptiste Tavernier
   (c) Jean de Thevenot
   (d) Abbe Barthelemy Carre

Answer

1. (b)

Practice Questions for Preliminary Examination

1. Which of the following is not correctly matched?
   (a) Megasthenes - Indica
   (b) Hiuen Tsang - Si-Yu-ki
   (c) Al-Masudi - Kitab-ul-Hind
   (d) Ibn Battuta - Rihla

2. Which foreign traveler visited the Kakatiya Kingdom during late 13th century AD?
   - (a) Marco Polo - French
   - (b) Marco Polo - Italian
   - (c) Ibn Battuta - Moroccan
   - (d) Ibn Battuta - Persia

3. Which of the following is not correctly matched?
   - (a) Al BIruni - Khwarazm
   - (b) Nicolo De Conti - Italian
   - (c) Domingo Paes - British
   - (d) Francis Bernier - French

4. Consider the following statements :
   1. Both William Hawkins and Sir Thomas Roe visited the court of Jahangir.
   2. Sir Thomas Roe arrived first.

   Which of the above statement(s) is/are correct?
   - (a) Only 1
   - (b) Only 2
   - (c) Both 1 & 2
   - (d) Neither 1 nor 2

5. Which language was referred by Nicolo De Conti as the "**Italian of the East**"?
   - (a) Tamil
   - (b) Bengali
   - (c) Telugu
   - (d) Kannada

6. Which foreign traveler wrote extensively about **Pan and Coconut** in his account for India?
   - (a) Al-Biruni

(b) Abdur Razzaq
(c) Francis Bernier
(d) Ibn Battuta

Answers

1. (c)
2. (b)
3. (c)
4. (a)
5. (c)
6. (d)

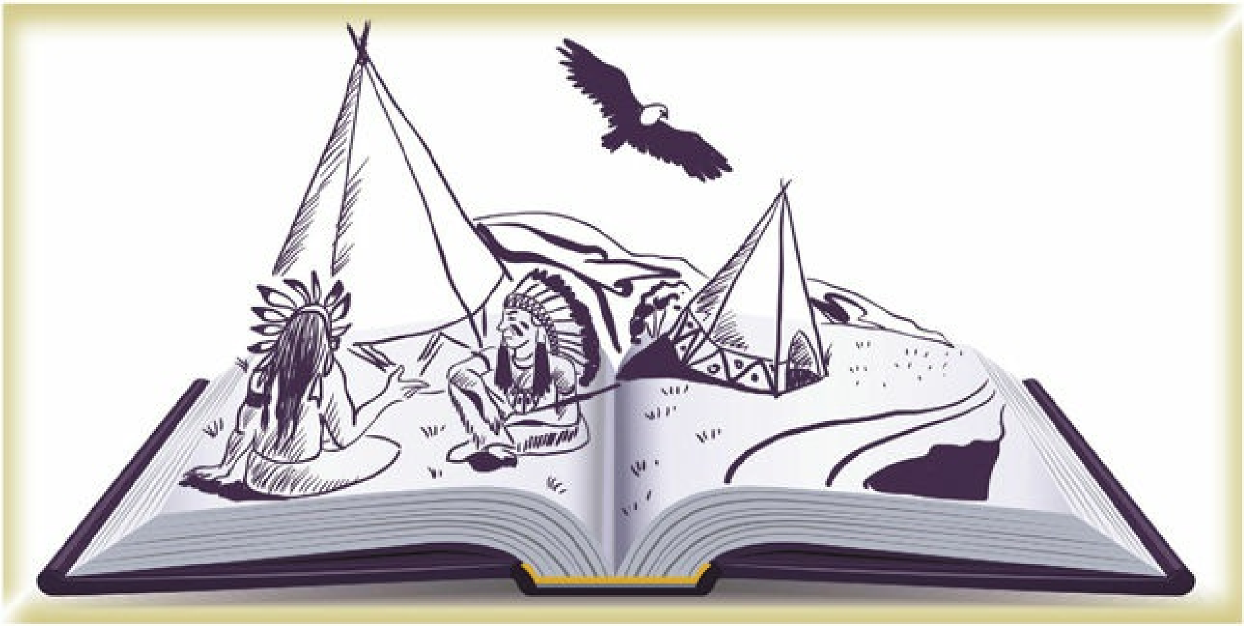
Previous Years' Questions of Main Examination

2018

1. Assess the importance of the **accounts of the Chinese and Arab travellers** in the reconstruction of the history of India.

Practice Questions for Main Examination

1. The accounts of the early foreign travelers to India mainly dealt with the religion prevailing during those times. Critically examine.
2. Hiuen Tsang's account exaggerates about the kingdom of Harshvardhana. Do you agree?



Section-D

APPENDICES

Appendix-1

DELHI - A CITY OF SEVEN SISTERS

INTRODUCTION

The Indian capital city, Delhi, has been the centre of succession of mighty empires and powerful kingdoms, thereby being the longest serving capitals and one of the oldest inhabited cities in the world. It is considered to be a city built, destroyed and rebuilt several times, as outsiders who successfully invaded the Indian sub-continent had ransacked the existing capital city of Delhi, and those who came to conquer and stay were so impressed by the city's strategic location making it their capital and rebuilt it in their own way. The core of Delhi's tangible heritage is Hindu, Islamic (spanning over seven centuries of Islamic rule over the city) with some British-era architecture in Lutyens' Delhi dating to the British rule in India.

References to Delhi's history in ancient literature are based on myths and legends. According to the Hindu epic Mahabharata, a city called Indraprastha, "City of the God Indra", was the capital of the Pandavas. There is a strong belief that Purana Qila was built over the site of ancient Indraprastha. Northern Black Polished Ware (700-200 BC) has been excavated at the site, and pieces of Painted Grey Ware were found on the surface, suggesting an even older settlement, possibly going back to 1000 BC Seven cities in Delhi have been recognised so far as per the historical records.

SEVEN CITIES OF DELHI

The seven cities of Delhi are:

- QILA RAI PITHORA or LALKOT
- SIRI
- TUGHLAQABAD
- JAHANPANAH
- FIROZABAD
- SHERGARH or DILLI SHER-SHAHI
- SHAHJAHANABAD

Qila Rai Pithora or Lalkot

Dating back to 10th century AD, the first city of Delhi got its recognition due to the availability of recorded historical facts. The city was established by **Prithvi Raj Chauhan**, who was also known as Rai Pithora. Delhi was **initially in the hands of Tomar Rajputs** from whose hands it was captured by Prithviraj’s ancestors. Anangpal, a Tomar ruler possibly created the first known regular defence – Lal Kot, which was captured by Prithvi Raj Chauhan and he extended it to Qila Rai Pithora. However, Prithvi Raj Chauhan did not rule from Delhi. The capital of his kingdom was located in Ajmer. The ruins of the rampant fort of Qila Rai Pithora is located near Qutub Minar.

Siri

Among the various rulers of the Khilji dynasty, **Alauddin Khilji** is the most well known. He is given the credit of creating the second city of Delhi, i.e. Siri in the beginning of 14th century. The seljuk style’s influence dominated the architecture created in this period. This came as craftsmen from the seljuk dynasty in West-Asia reeling under Mongol invasions took refuge in the Delhi court and contributed to its architecture. The Siri fort is represented today by stretches of thick stone walls and a reservoir called Hauz Khas.

Tughlaqabad

Ghiyasuddin Tughlaq established the majestic and imposing Tughlaqabad in the second decade of the 14th century. He created a fort here the remnants of which still remain. He was the first among the various rulers of the Tughlaq dynasty.

Jahanpanah

Muhammad-Bin-Tughlaq, the son of Ghiyasuddin Tughlaq built Jahanpanah in the first half of the 14th century. A man with a vision, however, a little unusual, he tried to do things differently. Out of many decisions he took, not all of them were successful. Jahanpanah is a wall enclosure in between Qila Rai Pithora and Siri. This is many a times called the fourth city of Delhi.

Firozabad

The next ruler of the Tughlaq dynasty, the cousin of Muhammad–Bin-Tughlaq, **Firuz Shah Tughlaq** created the 5th city of Delhi by the name Firozabad or Firoze Shah Kotla. It was created in the 2nd half of the 14th century next to the river Yamuna. It is an enclosure of high walls, containing palaces, pillared halls, mosques, a pigeon tower and a water tank. On the top of the Palace, an Ashokan pillar is erected. Firuz Shah also undertook large scale restoration and repair work of Qutub Minar, Sultan-e-Garhi Tomb of Nasiruddin Mahmud and the Hauz Khas. He also built a step well and a hunting lodge on the North Delhi Ridge.

Shergarh

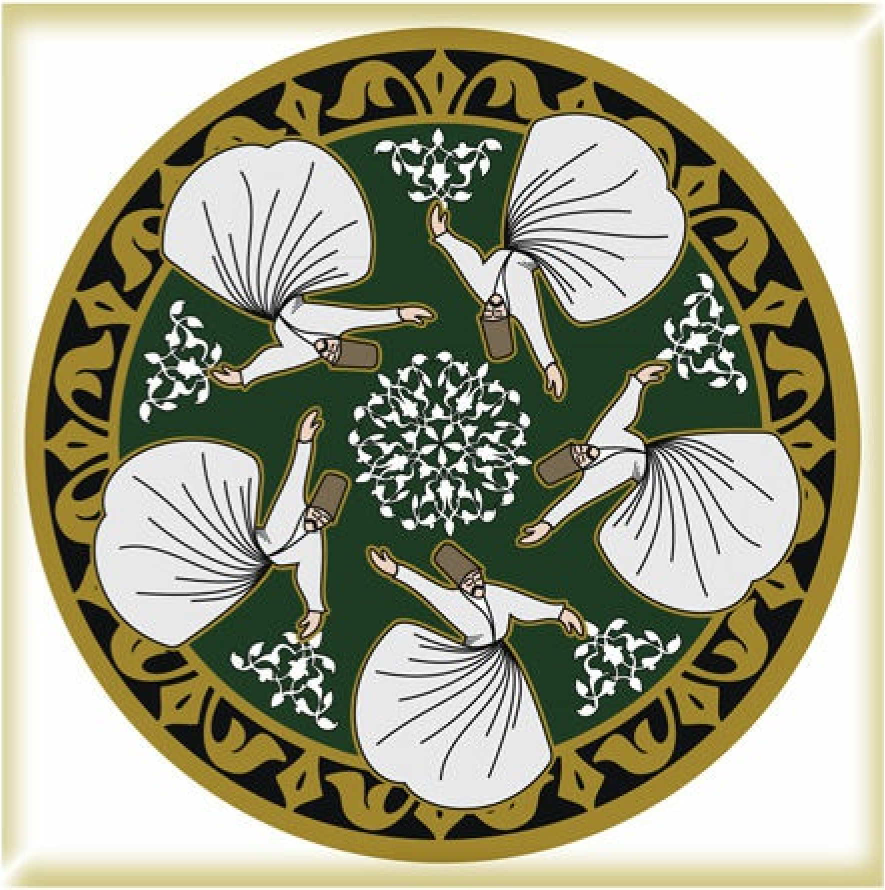
The present Purana Qila is the creation of **Sher Shah** when he captured Delhi from Humayun in 1540 AD. Humayun originally built the city by the name Dinpanah. It was raised by Sher Shah who renamed it to Shergarh or Dilli Sher Shahi. The ruins of Humayun and Sher Shah are a big tourist attraction in Delhi today.

Shahjahanabad

Mughal emperor **Shah Jahan** brought back the capital to Delhi and built a fort and a new city that he called Shahjahanabad. This new city was inaugurated on Navroz in 1642. The area of Shahjahanabad is now known as

Old Delhi where magnificent monuments like Red Fort, Jama Masjid, etc. are present.

The present form of Delhi has gone through several transformations from the Tomars to the Mughals to the British. The contribution of Edwin Lutyen and Edward Baker in creating a well-planned administrative capital is also worth-mentioning. *(more explained in Chapter 1*)

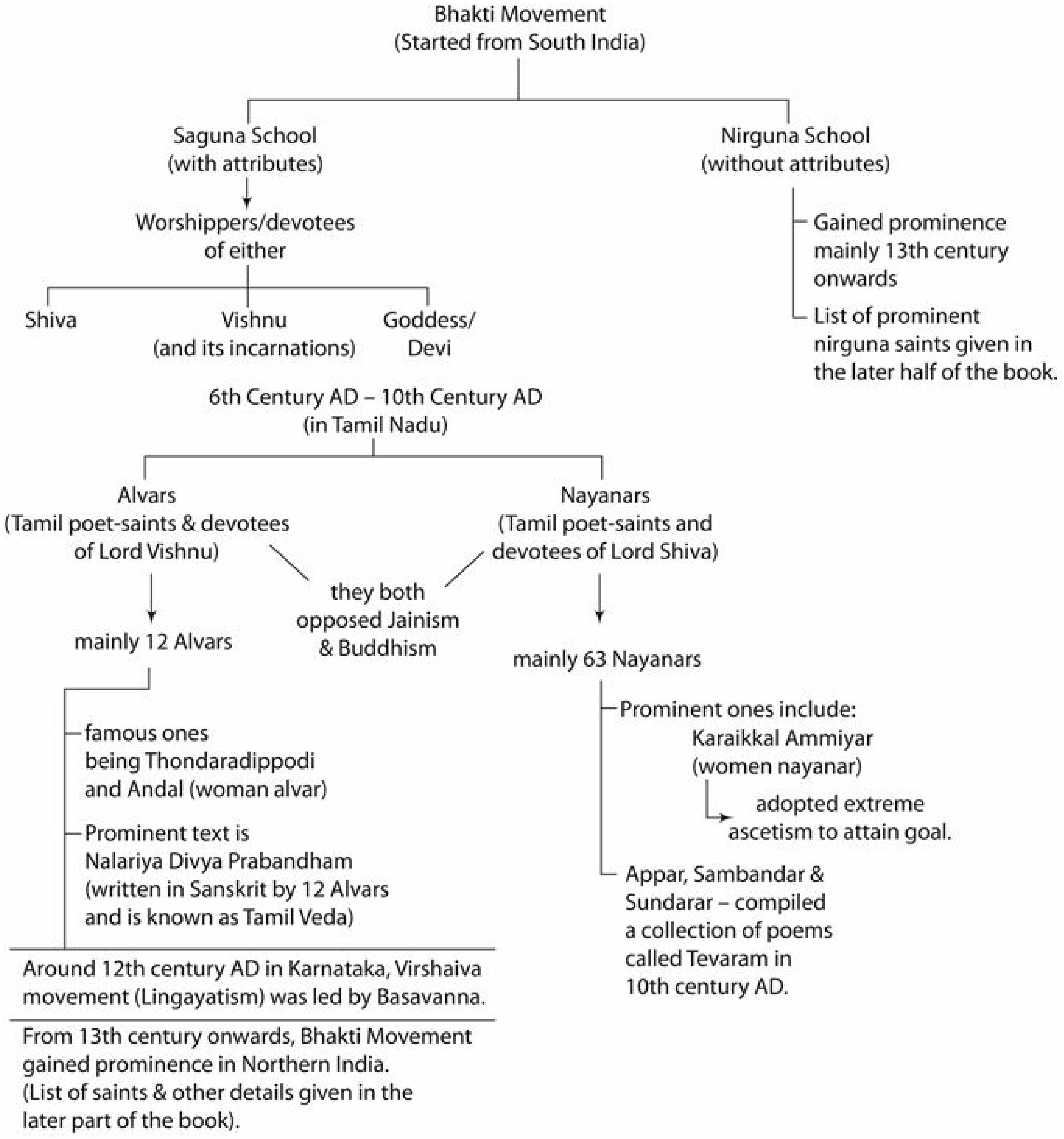


Appendix-2

BHAKTI AND SUFI MOVEMENT

ORIGIN OF BHAKTI MOVEMENT

The Bhakti movement **originated in the Southern parts of India**, especially Tamil Nadu between **6th and 10th century AD**; it slowly percolated to the Northern belt by the end of 15th century.


Bhakti Movement
(Started from South India)
Saguna School
(with attributes)
Nirguna School
(without attributes)
Worshippers/devotees
of either
Gained prominence
mainly 13th century
onwards
List of prominent
nirguna saints given in
the later half of the book.
Shiva
Vishnu
(and its incarnations)
Goddess/
Devi
6th Century AD – 10th Century AD
(in Tamil Nadu)
Alvars
(Tamil poet-saints & devotees
of Lord Vishnu)
Nayanars
(Tamil poet-saints and
devotees of Lord Shiva)
they both
opposed Jainism
& Buddhism
mainly 12 Alvars
mainly 63 Nayanars
Prominent ones include:
Karaikkal Ammiyar
(women nayanar)
adopted extreme
ascetism to attain goal.
famous ones
being Thondaradippodi
and Andal (woman alvar)
Prominent text is
Nalariya Divya Prabandham
(written in Sanskrit by 12 Alvars
and is known as Tamil Veda)
Appar, Sambandar &
Sundarar – compiled
a collection of poems
called Tevaram in
10th century AD.
Around 12th century AD in Karnataka, Virshaiva
movement (Lingayatism) was led by Basavanna.
From 13th century onwards, Bhakti Movement
gained prominence in Northern India.
(List of saints & other details given in the
later part of the book).

In South India, there were **two main groups** of Bhakti saints: **Nayanars** (Shiva devotees) and **Alvars** (Vishnu Devotees) who preached devotion to God as a means of salvation and disregarded the austerities preached by Buddhism and Jainism. Most of their poetries were focused on the love between the devotee and God. They spoke and wrote in vernaculars like Tamil and Telugu so that the common people could easily read and recite it.

Presence of priest was not required in Bhakti tradition. This made their movement immensely popular.

ALVARS

The Alvars, were Vaishnava poet-saints who sang praises of **Vishnu or his avatar Krishna** as they travelled from one place to another. They were propagators of Vaishnavism and regarded Vishnu or Krishna as the supreme being. They **opposed** the philosophy of Jainism and Buddhism. There were 12 Alvars. The 12 Alvars composed a text "**Nalariya Divya Prabandham**" **Andal** was the only female Alvar saint and is referred to as '*Meera of the South'.*

NAYANARS

They were originally a group of **63 Tamil saints** devoted to **Lord Shiva**, who adopted extreme ascetism to attain the larger goal. The three Nayanars **Appar**, **Sambandar** and **Sundarar** compiled a collection of poems called **Tevaram** in 10th century AD. Among nayanars were Brahmins and nobles but they also included the oil-mongers and the Vellalas.

The Alvars and Nayanars were **opposed to Bramanical domination** and were also opposed to Jainism and Buddhism. Together, they **laid the foundation of Bhakti movement** in India.

VIRSHAIVA MOVEMENT/ LINGAYATS (12th Century AD)

The Virshaivas are a Shaivite sect in Hinduism that emerged in the **12th Century AD** in **Karnataka** during the reign of **Kalachuri dynasty**. They opposed elaborate rituals prescribed by Hindu priests. The sect was founded by **Basavanna**. The followers were called **Virshaiva** (heroes of Shiva) or the **Lingayats** (wearers of Shivalinga).

Virshaiva movement included:

- **Worshipping Shiva** in his manifestations as linga.
- Wearing linga **on left shoulder**, thus known as lingayats.

- **Burying their dead** instead of cremating them (as they believe that devotee will be united with Shiva and will not return to this world).
- Questioning the theory of re-birth.
- Challenging the **caste system**.
- Encouraging **post-puberty marriage** and **re-marriage of widows**.

Main Features of the Bhakti Movement

- Intense love and devotion as the means of salvation.
- Unity of God (Universalism) and repeating the one true name again and again
- **Rejection of rituals** and ceremonies
- **No caste discrimination** and keeping an open mind on religious and gender issues. They allowed both men and women to seek salvation. They even took their meals together from the common kitchen. They condemned woman infanticide and Sati practice.
- Using local and regional languages to spread their messages
- They stressed on the idea of a **personal God**
- Need of a true Guru (teacher)to realise God
- They propagated equality and spirit of brotherhood like the Sufis
- They **despised priests** who they thought were middlemen and instead focused on establishing a personal connection with God

The two Schools of Bhakti: Saguna School/Nirguna School

The Bhakti saints were divided into two schools depending on the way they imagined God. One school of thought imagined God as formless with no attributes or quality. This school of thought is the **Nirguna School**. They are more focused on acquiring knowledge. They rejected the scriptures and condemned every form of idol worship. The prominent figures of this school of thought were **Kabir**, **Guru Nanak** and **Dadu Dayal**.

On the other hand, the Saguna School thought of God as having a definite form, quality and positive attributes and the god manifests himself in incarnations such as Rama and Krishna. His spirit is to be found in the **idols and images** worshipped at home and in temples. The **Saguna School** emphasises on love and devotion. They accept the spiritual **authority** of the Vedas and the need of a human Guru as mediator between God and his devotee. Ramanuja, Ramananda and Chaitanya Mahaprabhu belonged to this school of thought.

Prominent Bhakti Saints

Name	**Year and Place**	**Details**
Adi Shankara	8th century AD Probably **Kerala**	Chief proponent of the **advaita** (non-dualism) school of Vedanta philosophy. The school believes in identity of Atman(individual soul) and Brahman (ultimate reality).
Ramanuja (Tamil Brahmin)	1017-1137 AD **Tamil Nadu**	He was a major exponent of **Sri Vaishnavism** tradition and the chief proponent of the **Vish-ishtadvaita** sub-school of Vedanta philosophy. Vishishtadvaita signifies **non-dualism** of a qualified whole but is characterised by multiplicity. In other words, it believes in *“all diversity subsuming to an underlying unity”* (qualified monoism). *Srirangam Ranganatha temple* in Tamil Nadu is associated with his tradition.
Madhvacharya (Kannada Saint)	1238-1317 AD **Karnataka**	He was the chief proponent of **Dvaita (dualism) School** of Vedanta philosophy. He named his philosophy as “**Tatvavada**”. As per him, there lies a fundamental difference between Atman (individual soul) and the Brahman

		(ultimate reality or God Vishnu). **He was a critic of** Adi Shankara’s Advaita Vedanta and Ramanuja’s Vishishtadvaita Vedanta.
Nimbarka	13th century AD **Maharashtra** (but later migrated to Mathura)	He was a vaishnava saint and a chief proponent of **Dvait-advait philosophy**, i.e., duality and nonduality at the same time (**dualistic non-dualism)**. He founded a community called **Nimbarka Sampradaya**. The basic practice of this community consists of the worship of **Sri Radha Madhav**, with Sri Radha being personified as the inseparable part of Sri Krishna.
Ramananda	1300-1380 AD **Uttar Pradesh**	He was a **vaishnava saint** and considered to be the founder of Ramanandi sampradaya which is the largest ascetic community in India. He was a devotee of **Lord Rama.** He made an attempt towards a synthesis between Advaita Vedanta and Vaishnava bhakti. **Kabir** and **Ravidas** were among his disciples. He was the **first to use Hindi** for the propagation of his teachings.
Vallabhacharya (Telugu Saint)	1479-1531 AD **North India**	He was the founder of Krishna-centered **Pushti Marg sect** of Vaishnavism in North India (mainly Braj region). He propounded the philosophy of **Shuddha advaita** (Pure Nondualism). As per him, moksha (salvation) could be attained through *Sneha* (deep rooted love for God). **Nathdwara** in Rajasthan is a significant pilgrim place of Pushti Marg

		sampradaya and is famous for its **Shrinathji temple.**
Kabir (Weaver)	15th century AD **Uttar Pradesh**	He believed in **Vaishnavism** and had a strong bent to **monist Advaita** philosophy signifying presence of God inside every person and everything. He was the **disciple of Ramananda**. He belonged to nirguna school and criticised the orthodox ideas and discriminatory caste system. His followers are known as **Kabir panthis**. His ideas have been compiled in a text called **Bijak.** Kabir’s verses were also incorporated in **Adi Granth**, an important text of Sikhism.
Guru Nanak	1469-1539 AD **Punjab**	He is said to have been *inspired by Kabir* and belonged to **Nirguna school.** He was the first among the 10 sikh gurus and is said to the **founder of Sikhism.**
Narsinh Meta	15th century AD **Gujarat**	He was a saint-poet and belonged to **vaishnava** sect. He has a great contribution to Gujarati literature and his famous bhajan “”***Vaishnava jana to***” was Mahatma Gandhi’s one of the favourites. Narsinh Mehta is also referred as **Adikavi.**
Chaitanya Mahaprabhu	1486-1534 AD **West Bengal**	He was a Bengali Hindu saint and the chief proponent of the **Achintya Bheda Abheda** and **Gaudiya Vaishnavism** tradition. Being a prominent **Saguna saint**, he also expounded the vaishnava school of bhakti yoga and was a ardent devotee of **Lord Krishna**. He popularised *Kirtans* (religious songs) as a form to worship Krishna. **ISKCON** has taken its

		inspirations from his teachings. He wrote a text "**Siksastakam**" which is a gaudiya vaishnava prayer in eight verses.
Sankardev	1449-1568 AD **Assam**	He was a **vaishnava** saint-scholar, poet, playwright and a socio-religious reformer from Assam. He propagated the philosophy of "**Ekasarana Dharma**" (or one god) in the form of **Lord Krishna**. "**Sattras**" are institutional centres or monasteries associated with Ekasarana Dharma. His famous works include **Kirtan Ghosa**, written in Brajawali (mixture of Maithili and Assamese). **Madhavdev** was his successor.
Surdas	1478-1580 AD **North India**	He was **blind** from birth and was an ardent devotee of **Lord Krishna**. He belonged to **Saguna** school and was a **disciple of Vallabhacharya**. His famous composition is **Sursagar.**
Meerabai	1498-1546 AD **Rajasthan**	Born in a royal family, she was a devotee of **Lord Krishna.** She treated Lord Krishna as her husband and composed **Bhajans** (short religious songs) for him. One of her most popular compositions remains *"Paayoji maine Ram Ratan dhan paayo"*
Dadu Dayal	1544-1603 AD **Gujarat**	He rejected the authority of vedas, caste system and external forms of worship such as visits to temples and pilgrimages. Instead, he concentrated on *japa* (repeating the name of God). His followers are called **Dadupanthis.**

Dnyaneshwar	13th century AD **Maharashtra**	He was the worshipper of **Vithoba**, a manifestation of Lord Vishnu and is related to **Varkari sect**. He authored *Dnyaneshwari* (a commentary on the Bhagavad Gita) and *Amrutanubhav*. These two works are considered to the earliest surviving works in Marathi literature. He was the **contemporary of** another great Marathi philoso-pher **Namdev.**
Namdev	1270-1350 AD **Maharashtra**	He is also significant to the **Varkari sect** of Hinduism and he worshipped **Lord Vithoba**. His writings are included in **Guru Granth Sahib,** the holy text of Sikhism.
Eknath	1533-1599 AS **Maharashtra**	He was also a Varkari saint and was influenced by Sufi mysticism and Vedanta philosophy. His famous work is "Eknathi Bhagavata" (a *commentary on Bhagavata Gita)*
Tukaram	17th century AD **Maharashtra**	He was also a devotee of **Vitthala or Vithoba** (god of Varkari sect). He is famous for his devotional poetry known as **Abhanga** and promoted Kirtans. He was against gender discrimination and caste system.
Samarth Ramdas	1608-1681 AD **Maharashtra**	He was the devote of **Lord Rama and Hanumana** and is famous for his advaita vedanta text "**Dasbodh**". He was the founder of *Samarth sect*. **Shivaji** had great respect for saint Ramdas.
Guru Ghasi Das	1756-1836 AD	He believed in equality and strongly criticised the caste system. He established

	Chhattisgarh	“**Satnami Community**”. Moreover, he was against idol worship, i.e. he belonged to the Nirguna school. The sect believes god as satnam (he whose name is truth).

THE SUFI MOVEMENT

Origin

Sufism is the mystical arm of Islam and is better known as **tasawwuf**. It stresses on self realisation, tolerance, righteousness and universal love for all. The word finds its roots in Arabic word for wool *(suf),* indicative of the garments of rough wool worn by the ascetics and even the prophets. The word Sufism is sometimes also traced to root word *safa* which in Arabic means purity.

• The Sufis tried to purify their inner self by rigid introspection and mental struggle so as to remove even the smallest sign of selfishness and attain *ikhlas*, (absolute purity of intention and act).

- The mystics realised that beyond the knowledge of outward sciences, intuitive knowledge was required in order to receive that illumination to which reason has no access.
- Sufism strictly follow the concept of pir-murshidie. (similar to Guru-Shisya tradition).
- The ultimate goal of Sufism is **Union with God**.
- According to Sufism, Love of God meant **love towards humanity** and they believe service to humanity equals service of God.
- Sufism inculcated a spirit of **tolerance** among its followers.
- The essential characteristics of Sufism are:
    - ❖ **Fana**: Spiritual merger of devotee with Allah
    - ❖ **Insan-e-kamil**: Perfect human with all good virtues,
    - ❖ **Zikr-tauba**: Remembrance of god all the time(zikr),

  - **Wahadat-ul-wajood**: One god for entire universe; unity of god and being.
  - **Sama**: Spiritual dance and music to promote their concepts, though music is un-Islamic.

- They **rejected elaborate rituals** but didn't promote strict asceticism like the Bhakti saints.
- Their religious outlook borrowed not only from Islam but also from Buddhism, Christianity, Hinduism, Zoroastrianism, etc. Most of the Sufis in India conceived and preached divine unity in terms of idealistic monoism and many Hindus found Sufi ideas very similar to those of Vedantic philosophy.
- They believed in the equality of all human beings and **universal brotherhood** of man.
- The early Sufis were not only ascetics but also lived a life of voluntary poverty shunning all types of worldly pleasures.
- Most of the Sufis use the vocabulary of love and intimate affection while describing their experience with god. It was a badge of honor for the Sufi to be known as the lover of god or Sufi masters.

The Sufi saints were *Fakirs* (poor man) or *Dervishes* (standing by the door for alms). According to some historians, there were three stages in the history of Sufism:

Stage	**Period**	**Character**
First stage: Khanqah	10th century	Also called the age of Golden Mysticism
Second Stage: Tariqa	11-14th century	When Sufism was being institutionalised and traditions and symbols started being attached to it.
Third stage: Tarifa	15th century onwards	The stage when Sufism became a popular movement.

These three stages occurred simultaneously and happened till the saint's successors also became associated with his ***barkat*** and ***karamat***. The lands which were the abode of war, became the land of peace (Dar-as-Islam) after coming under the Sufi's spiritual authority. The basic tenants of Sufism included the concept of **'Purity'**. Sufism became the process of purification of hearts *(tasfiyat al-qulub)* which means a rigorous ethical discipline based on **meditative exercises**. The basic point in the Sufic philosophy is the primacy of the inner reality and believing that God was the first, the last and the outer and the inner.

The Sufi khanqah was not without its hierarchies. The Sufi saint had obtained *wilaya* or the Islamic doctrine of sainthood, which made him close to God and was protected by the grace of God. There are many terms for the teacher and guide like *pir* or *sheikh* whose main task was to transmit the teachings to the student, i.e. the ***murid***. Chief disciples are chosen to act as the successor *(khalifa)* or representative *(muqqaddam)* of the master. There was an unspoken and invisible spiritual and territorial authority of the saints. Those who were from all ordinary classes and castes occupied the outer level but were not *murids.*

Different Sufi Orders in India

The Sufis came to be organised into orders or 'silsilas'. **Ain-I –Akbari** mentions a dozen silsilahs. They were divided into 'Be-shara' (against Sharia law) and 'Ba-shara' (in favour of Sharia law).

The **Ba- shara Sufis** followed the law of Islam (i.e. Sharia) and the silsilah (order) founded by one saint was continued by his disciples. Prominent Silsilahs or Sufi orders were – **Chishti**, **Suhrawardi**, **Firdausi**, **Qadariya**, **Naqshbandi**, etc.

The **Be-shara** did not believe in Sharia law. They came to be called 'Mast kalandars/ Malangs/Haidaris'. These wandering saints were commonly known as '**babas**'. They hardly left any written accounts. Usually, they followed very harsh forms of asceticism and defied or ignored the rituals.

Chishti Silsilah

The **Chishti** order was founded in India by Khwaja Muinuddin Chishti (1142-1236 AD). It began in Chist, a small town near Herat in Afghanistan in 930 AD. **Khwaja Muinuddin**

Chishti established his khanqah in Ajmer to work for the poorest sections of the society. After his demise, every year an annual congregation (Urs) is held at **Ajmer**. It is the most widespread among the Sufi orders.

Its philosophy was based on the concept of **"panthetic monoism" i.e. Wahadat-ul-wajood**, which is very similar to the Vedantic philosophy.

Some of the other renowned Sufi saints of this order include:

- **Qutubuddin Bakhtiyar Kaki:** He was the direct disciple of Khwaja Moinuddin Chisti. Politics was so deeply interlinked with religion that Qutub-ud-din Aibak started building the Qutub Minar in his memory.
- **Fariduddin Ganjshakar:** He is popularly known as **Baba Farid** and proprogated Sufism mainly in the **Punjab region**. He used to say that hunger is the root cause of trouble.
- **Sheikh Nizamuddin Auliya:** Known as Mahboob-e-ilahi. He believed in drawing close to God through renunciation of the world and service to humanity. **Amir Khusrau** was his most famous disciple.
- **Sheikh Nasiruddin Mahmud:** He was given the title '*Chiraag-e-Dilli*' or Lamp of Delhi.
- **Sheikh Hamiduddin of Nagaur:** He was given the title of '*Sultan-e-Tarkeen* and he translated many Persian books into Hindi.

Suhrawardi Silsilah

This Silsilah was founded by **Sheikh Shihabuddin Suhrawardi** in Baghdad but it was established in India by **Sheikh Bahauddin Zakariya** (1182-1262) who was given the title of '*Sheikh-ul-islam'* by Iltutmish. He opened his first khanqah in **Multan**.

The order believed that a Sufi should own the three attributes of **property**, **knowledge** and **hal** (mystical enlightenment). They observed religious rituals and advocated fusion of mysticism and 'ilm' (scholarship). Chisti practices like bowing before initiation onto the silsilah were rejected by the Suhrawardis. They became popular in Punjab, Sindh, Kashmir and parts of Bengal. It reached its zenith under Sheikh Ruknuddin (1335 AD). Other notable Suhrawardi saints are Saiyid Nuruddin Mubarak, etc.

Qadariya Silsilah

Shah Namatullah introduced this silsilah in India. It became popular in Punjab (especially Sindh). The pirs of this order supported the concept of **Wahadat al-wajood**. Miyan Mir was one of the famous pirs of this silsilah and enrolled prince **Dara Shikoh**. His influence can be seen in the writing of Dara. Urdu poets **Hasrat Mohani** and **Muhammad Iqbal** belonged to this order.

Naqshbandi Silsilah

The Naqshbandi order was established by **Khwaja Bahauddin Naqshbandi** in India. The most popular saint of the silsila was **Ahmad Sirhindi**. He gave himself the title of ‘Mujaddid’ or the reformer of the new millennium. This silsilah became popular during the reign of **Akbar**. It was radical in nature and had **Aurangzeb as one of its followers**.

Shattari Silsilah

It was established by **Sheikh Sirajuddin Abdullah Shattar** and became popular in *Malwa, Jaunpur and Bengal*. **Tansen**, the legendary musician of Akbar’s court was also a follower of this order.

Kubrawiya Order

It was founded by Najmuddin Kubra in modern Turkmenistan. It remained confined to those areas and it did not undergo any major expansion. It is also known as **Firdausia Silsilah** and is popular in Eastern India, Bangladesh and Mauritius.

IMPORTANCE OF SUFI SAINTS

- Most of the Sufi saints were given land grants or *inam* grant, which **they could pass** to the descendants. These actions institutionalised the cult of the sheikh and gave an economic base to his descendants to move up the social ladder.
- The Sufis extended their **spiritual authority** over the world and leased their **political sovereignty** to kings, charging them with the worldly business of administration, warfare, taxation and so forth.
- They promoted **religious brotherhood** and **equality** amongst the masses. They also wrote in vernacular or local languages so that more and more people could hear or read their songs and messages.
- Although Sufi shrines had important economic socio- political effects on the masses of villagers to the sultans of the realm, yet its main reason was to be a **religious institution**.
- Hence, we may conclude that they might **not** have the power of *sharia* to back them up legally but in the sphere of customs and masses, the Sufis **won hearts and allegiance** more than the *Ulema* or the priests would.

Previous Years' Questions of Preliminary Examination

2014

1. Consider the following statements :

(i) 'Bijak' is a composition of the teachings of Saint Dadu Dayal.

(ii) The philosophy of Pushti Marg was propounded by Madhvacharya.

Which of the statement(s) given above is/are correct'?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

2002

2. Who among the following was the first Bhakti saint to use Hindi for the propagation of his message?
   (a) Dadu
   (b) Kabir
   (c) Ramananda
   (d) Tulsidas

Answers

1. **(d)** Bijak refers to the composition of saint Kabir. It includes the Holy Scripture for followers of Kabirpanthi sect. Philosophy of Pushti marg or path of grace was propounded by Vallabhacharya around 1500 AD. While, Madhvacharya was the chief proponent of the Tattvavada philosophy of reality.
2. **(c)** Ramanand was the first bhakti saint to use Hindi for the propagation of his message in 14th century, which popularised his preaching among local people.

Practice Questions for Preliminary Examination

1. Consider the following stages of Sufi movement:
   (i) Tariqa
   (ii) Khanqah
   (iii) Tarifa
   Arrange the stages in the order of their origin:
   (a) (i)-(ii)-(iii)
   (b) (ii)-(i)-(iii)
   (c) (iii)-(ii)-(i)
   (d) (ii)-(i)-(iii)

2. Which of the following is/are the objectives of Sufi movement?
    (a) Oneness of existence
    (b) Unity of appearance
    (c) Both (a) and (b)
    (d) Neither (a) nor (b)
3. Dara Shikoh became the follower of:
    (a) Chishti Silsilah
    (b) Suhrawardi Silsilah
    (c) Firdausi Silsilah
    (d) Qadari Silsilah
4. Which of the following Sufi silsilah is contemporary to Akbar’s period?
    (a) Shattari
    (b) Naqshbandi
    (c) Firdausi
    (d) Chishti

Consider the following statements about Bhakti movement:
(i) It originated around 4th Century AD.
(ii) It originated in the Northern part of India.
Which of the following statement/statements is / are correct-
(a) Only (i)
(b) Only (ii)
(c) Both (i) and (ii)
(d) Neither (i) nor (ii)

Consider the following statements:
(i) Saguna saints did not believe in the oneness of God.
(ii) Meerabai was a Saguna Saint.
Which of the following statement/statements is/are correct?
(a) Only (i)
(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

7. Consider the following statements:

   (i) Bhakti movement was contemporary to Sufi movement.

   (ii) Bhakti movement emphasised on oneness of God.

   Which of the following statement/statements is/are correct?

   (a) Only (i)

   (b) Only (ii)

   (c) Both (i) and (ii)

   (d) Neither (i) nor (ii)

Answers

1. (d)
2. (c)
3. (d)
4. (b)
5. (d)
6. (b)
7. (c)

Previous Years' Questions of Main Examination

2018

1. The **Bhakti movement** received a remarkable re-orientation with the advent of **Sri Chaitanya Mahaprabhu.** Discuss.

2014

2. Sufis and medieval mystic saints failed to modify either the religious ideas and practices or the outward structure of Hindu/Muslim societies to

any appreciable extent. Comment.

2008

3. Write about Chishti Silsila.

Practice Questions for Main Examination

1. Explain the objectives and the various orders of the Sufi movement.
2. Distinguish between the two strands of the Bhakti cult.

INDIA

Appendix-3

FAMOUS PERSONALITIES OF INDIA

As there is no dearth of cultural pursuits that are cultivated by Indians, it is very natural that there are several individuals who have been the pioneers of Indian cultural tradition. Majority of them have been explained in the relevant chapters. The left-out prominent personalities from Ancient and Medieval period are described below.

FAMOUS PERSONALITIES ASSOCIATED WITH INDIAN CULTURE

Chanakya - The King Maker

Chanakya is one of the most remembered and impressive personalities of the ancient India. He was a teacher, philosopher, economist, jurist and the royal advisor of **Mauryan dynasty**. He is widely known as **Kautilya** or **Vishnugupta**. His two great works “**Arthrasastra**” and “**Chanakya Niti**” **are widely famous**. He was a mighty king maker who single handedly moulded a street lad into a great emperor through sheer brain. **Chandragupta Maurya** proved to be a great emperor and nation builder under the guidance of Chanakya. He continued to be the chief advisor of Bindusara, son of Chandra Gupta Maurya.

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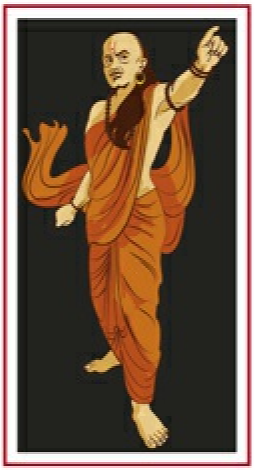


Fig. A3.1

Ashoka the Great - An Epitome of Buddhist Architecture

He was one of the greatest rulers (third) of Mauryan Empire and one of the most powerful rulers of ancient history. His rule prevailed from **273 to 232 BC** and it was considered as one of the most prosperous periods in the history of India. He was born to a Mauryan King Bindusara and Devi Dharma. He was the grandson of Chandragupta Maurya. He became an excellent warrior general. In the initial phase of his life, Ashoka was a cruel and ruthless king. He applied brutal ideas to expand his kingdom. In 265 BC, he **won the battle of Kalinga** and after seeing the bloodsheds he had a change of heart. This marked as the turning point of his life and he started to follow the path of non-violence and Buddhism. He also **made Buddhism as State religion around** 260 BC. He followed 10 religious policies of Buddhism. Ashoka started to preach dharma and he wrote his philosophy through **14 edicts** that spread throughout the empire. These were known as Ashokan edicts. Ashoka died in 232 BC. Ashoka also **built thousands of Stupas** and Viharas for Buddhist followers. One of his Stupas, the **Great Sanchi Stupa**, was inscribed as a **World Heritage Site by UNECSO in 1989**. The **Ashokan Pillar at Sarnath** has a four-lion capital, which was later adopted as the **national emblem** of the Indian republic post independence.

Samudra Gupta - The Man of Culture

He was the fourth ruler of the Gupta Empire and was the son of Chandragupta 1 and Kumara Devi. His rule prevailed from **335 to 380 AD**.

He conquered many States and expanded his kingdom. He fought many battles and performed "**Ashvamedha**". Princes from different States paid tribute to him.

Samudragupta is also known to have been "**a man of culture**". He was a patron of learning, a **celebrated poet and a musician**. Several coins depict him playing on the Indian musical instrument **Veena**. He **patronised a galaxy of poets and scholars**. He was also tolerant towards other religions and hence gave permission to King of Ceylon to build a monastery for Buddhist pilgrims in Bodh Gaya. His exemplary qualities have been exaggerately mentioned in **Allahabad Prasasti**. He was also titled **Kaviraj** (king of poets) in it.

In praise of Samudragupta, his court poet **Harisena** composed inscriptions on an old Ashokan pillar detailing the **conquests by the king**, now known as **Allahabad Pillar Inscriptions**.

Kalidasa - The Master of Romantic Plays

Mahakavi Kalidasa is a great Indian poet of the **5th century AD**. He was one of the greatest **Sanskrit poets** in the world. He belonged to the Gupta period. He was born in a Brahmin family and was illiterate and ignorant in his early age. By some tricks he was married to a princess. After marriage he was discovered as a fool and he left the house in search of wisdom. Over a period of time he became a scholar and a poet. His literary works are all masterpieces. He had written three plays i.e. **Malavikagnimitra**, **Abhigyanashakuntalam and Vikramorvasiyam**. These three plays became so famous that it made Kalidasa one of the legends. He has also written some epic poems i.e. **Raghuvamsa** and **Kumarasambhava**. Some of the other poems of Kalidasa are **Ritusamhara** and **Meghaduta**.

Shashanka - A Great Patron of Hinduism

He was the **first king of ancient Bengal**. He is believed to have ruled from 600 to 625 AD in the **Gauda Kingdom**. He is the contemporary of Harshavardhana and Bhaskaravarman of Kamarupa. There are many ancient inscriptions that provide information about Shashanka. Shashanka, had a strong political influence and issued **gold and silver coins**. Shashanka

followed Hinduism and was a great oppressor of Buddhism. It was believed that Shashanka destroyed the Buddhist Stupas in Bengal. Shashanka is reputed to have **cut the famous Bodhi Tree** where Buddha underwent enlightenment at Bodh Gaya. A new tree was planted in its place later.

Harshavardhana - A Great Patron of Mahayana Buddhism

He was an Indian emperor who ruled North India from 606 to 647 BC. He became the king at the age of 16 and defeated his enemies and rescued his sister Rajushri. His empire extended over a vast area. He **used to travel and spend nights at different places, listening** to the problems of the people. He also **used to gift lands to the officials**. The **feudal system** was also promoted during his reign. The officials who were given land were known as feudatories and they paid taxes to the king. It decreased the power and direct control of the king. **Xuanzang**, a Chinese traveler described Kannauj (the then capital) in his writings and explained his detailed observation about the kingdom. Harsha was initially the worshipper of Shiva and Surya but later he became a **Mahayana Buddhist** and stopped killing even animals in his country. Two big meetings were held to discuss the Mahayana Buddhism. Lastly he gave up all his worldly possessions, even his clothes.

Dharma Pala - A Patron of Buddhist Teachings

He was the second ruler of the **Pala dynasty** of Bengal. He was the **son of Gopala**, the founder of Pala dynasty. There is a contradiction about the reign of Dharma Pala. Some say its 770 to 810 AD while others say 783 to 820 AD. He was a great follower of **Buddhism**. He revived the **Nalanda University** and founded **Vikramshila University** which became the great learning centre of Buddhism. He built the great **Vihara at Somapuri in Verendri** and the **Vihara in Paharpur**. **Taranatha** credits him with establishing 50 religious institutions and patronizing the Buddhist author **Haribhadra**. He is also credited with building a **monastery at Odantapuri** although other Tibetan accounts such as that of Taranatha states that it was magically built and then entrusted to Devapala. The epigraphs on Buddhism found in Dharmapala's reign include:

a. Khalimpur Copper Plate (West Bengal)

b. Nalanda Copper Plate (Bihar)
c. Nalanda Stone Inscription (Bihar)
d. Balgudar Image Inscription (Bihar)
e. Paharpur Seals (Presently in Bangladesh)

Gorakhnath

He was a **Nath Yogi** connected to **Shaivism** and was one of the two most important disciples of **Matsyendranath**, the other being Caurangi. He is believed to be in **early 11th century**. His followers are found mostly in Indian Himalayan Plains as well as in Nepal. These followers are called **Yogis, Gorakhnathi, Darshani or Kanphatas.** He is considered as Maha Yogi in Hindu tradition. His preachings mostly emphasize on search of truth and spiritual life and normal goal of men. He mastered in yoga, spiritual discipline and an ethical life of self determination as a means to attain "Samadhi". Some scholars associate him with **Hatha Yoga**. He wrote first book on "**Laya Yoga**" and used to spend most of his time doing meditation. His followers led a warrior ascetic movement from 14th century onwards to resist against the harassment faced from Islamic and British rule. They also had an expertise in martial arts. The Goraknath Math is a monastery of the **Nathpanthis** community named after the Nath Sampradaya. The monastery and the temple perform various cultural and social activities and serves as the cultural hub of the city. The monastery also publishes texts on the philosophy of Gorakhnath.

Amir Khusrow - An Epitome of Classical Music

Amir Khusrow (1253-1325) was a South Asian Sufi musician, poet and scholar. He was a spiritual disciple of Nizamuddin Auliya of Delhi. Khusrow is sometimes referred to as the "**Parrot of India**". His songs are sung in several dargahs across the country. Khusrow is regarded as the "**Father of Qawwali**". His contribution to the development of the ghazal was significant and is said to have **invented sitar**. He is also credited with enriching Indian classical music by introducing Persian and Arabic elements in it, and was the originator of the **khyal** and **tarana** styles of music. The famous love story of **Laila Majnu and Ashiqa** were written by him. He was a classical poet associated with the royal courts of **more than seven rulers** of the Delhi Sultanate.

Marco Polo - A famous Italian Traveler to South India

Marco Polo (1254-1324), a Venetian **(Italian) traveler** visited the country of the **Pandyas**. He excelled from other travelers in his determination, his writing, and his influence. His journey through Asia lasted 24 years. In his book, he wrote about a Pandyan king that “ **What this king wears between gold and jewels is more than a city’s ransom**.” He also wrote an account on import of horses by the Pandyan king. He further stated that when the king died, the royal servants burnt themselves along with him.

Rudrama Devi - A Courageous Woman Monarch

Rudrama Devi was the youngest ruler of **Kakatiya dynasty** from 1263 till her death. She was one of the very few women to rule as monarch in India and promoted a **male image**. She faced many challenges being a woman successor of the empire but still maintained the integrity of the empire. She chose to recruit many people as warriors who were not aristocratic and granted them rights over land tax revenue in return for their support.

Muhammad Bin Tughlaq

Ulugh Khan took the title of Muhammad Bin Tughlaq. He was the eldest son of Ghiyasud-din –Tughlaq. His rule prevailed from 1324 to 1351. After ascending the throne, he conquered many provinces. He built a **new city at Devagiri** in the Deccan and named it **Daulatabad**, in thoughts of making it a capital to control the south. He asked everyone to move to this new declared capital from Delhi. It was a hard time for everyone to move from Delhi and the idea of emperor finally failed. Secondly, there was a shortage of gold and silver coins in the Kingdom, so he introduced “**token money**” i.e., a bronze coin having the value of a silver tanka. As everyone started making their own coin and forgery started, so this scheme also failed. Now he tried to introduce new crops and develop wastelands. He wanted to have a **uniform revenue system** with a balance between income and expenses. As the taxes were high and many officials turned corrupt, this scheme also failed. He was very harsh with the enemies and gave them a gruesome death. However, he was well versed in poetry, astronomy, religion and philosophy. He died in the year 1351. **Ibn Battuta** (a Moroccan traveller) came to his court and wrote about him.

1Narsinh Mehta

He was the saint poet of Gujarat (1414–1481) with an expertise in vaishnava poetry. He mastered in Gujarati literature and was named as **Adi Kavi**. His bhajan "**Vaishnav jana toh tene kahiye je**" was Mahatma Gandhi's favorite. He was born in a poor family and was a great devotee of Lord Krishna. He could not speak upto the age of 8. He lost his parents at an early age and was raised by his grandmother. He is famous for his great literary works. They are called **"Pada Verse" "Aakhyan and "Prabhatiya"**. He wrote many bhajans and aartis for lord Krishna and they are published in many books.

Mahmud Begada (Begarha)

He was the most famous sultan of **Gujarat (1458 - 1511)**. Ahmedabad and Champaner were his two capitals. He ruled for more than fifty years and made Gujarat prosperous. His beard reached down to his waist. His **moustache was so long** that he tied it around his head. It is said that he was fed poison in his childhood. As a result of it, if a fly sat on his hand, it died instantly. **He had a huge appetite. His breakfast** comprised a cup of honey, a cup of butter and **150 bananas** and at night, meat samosas were kept near his pillow in case he felt hungry. Moreover his religious thoughts, love for justice, bravery and wise measures entitled him as one of the good Gujarati kings. Mahmud also devoted much attention to the culture of fruit trees.

Eknath

Eknath was a great Marathi saint, scholar and religious poet of **Varakari Sampradaya** founded by Jnanadev. He was born in **1533 AD** and he lost his parents at an early age. He was raised by his grandfather. Eknath's great grandfather, Shri Bhanudas (1448-1513), is a major figure in the Vitthala sect at Pandharpur, Maharashtra. Eknath was initiated by his guru, Janardana, a devotee of Dattatreya. He was a **unique combination of Vedanta and**

Sufism. He was a renowned gurubhakta and he wrote under the name of "**Eka-janardana**". He wrote Bhavartha Ramayana, numerous **Abhangas** and **Bharudas** (short poems with two meanings, one secular and the other spiritual). His major work was **Eknath Bhagavata, a Marathi commentary on the 11th skanda of the Bhagavata Purana**. Eknath stressed on uplifting the value of kirtana (singing God's names), remembrance of God's name (nama smarana) and meditation (dhyana). He explained beautifully the nine traditional limbs of the bhakti marga (navangani).

Akbar the Great

He was the third Mughal emperor and his full name was Abu'l-Fath Jalal ud-din Muhammad Akbar (1542-1605). He was the son of Emperor Humayun and became the king at the tender age of 13. Akbar, believed in secularism. He followed "**Din-i-illahi**" a religious path to attain peace, unity and tolerance within his empire. The said religious path did not have any holy books or temples but belief in only one god, non killing of animals, etc. Akbar had "**Nine Navaratnas**" or nine jewels in his court. They included Abul Fazl, Faizi, Tansen, Birbal, Raja Todar Mal, Raja Man Singh, Abdul Rahim Khan-I-Khana, Fakir Aziao-Din and Mullah Do Piyaza. **Akbarnama**, a book of Akbar, was written in persian by Abul Fazl. It was a biography and included detailed description of Akbar's lifetime.

Ahilyabai Holkar

Ahilyabai Holkar (1725-1795) was a great ruler and the Queen of the **Kingdom of Malwa**. She was popularly known as '**Rajmata Ahilyadevi Holkar**'. She was born in 1725 in a village of Chondi in Maharashtra. She was educated and led a very pious life. She was married to Khand Rao and became the bride of Maratha community of Holkars. After her husband's death in the battle of Kumbher in 1754, she was introduced in the administration and military powers of the State by her father-in-law Malhar Rao Holkar.

After her father-in-law's death, Rani Ahilyabai became the ruler of Malwa in 1766. She fought several wars being a brave warrior and skilled archer and protecting her kingdom from Bhils and Gonds. She moved her capital to

Maheshwar. Ahilyabai’s capital at Maheshwar was the scene of literary, musical, artistic and industrial enterprise. In 18th century, Ahilya Fort was constructed on the banks of Narmada River. Her capital became famous for textile business. Her contribution towards the society made her a beloved and respected queen among the people. She is famous for building and renovations of Hindu temples. She wisely spent the governmental money building several forts, rest houses, wells and roads, celebrating festivals and donations to Hindu temples. Her efforts changed Indore into a prosperous and well established city which was previously a village.

Ramakrishna Paramahamsa

He was an Indian yogi during the 19th century from Bengal. Ramakrishna (1836 – 1886) got involved in spiritual ecstasies from a young age, and was influenced by several religious traditions, including **devotion towards goddess Kali**, Tantra, Vaishnava Bhakti, and Advaita Vedanta. He became the chief patron at **Dakshineswar Kali Temple**. Reverence and admiration for him amongst Bengali elites led to the formation of **Ramakrishna Mission** by his chief disciple **Swami Vivekananda**.

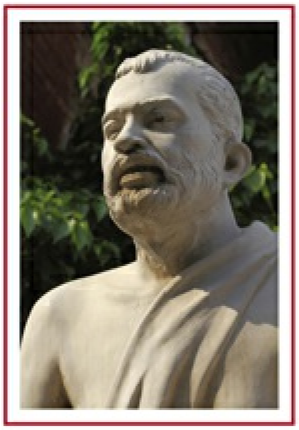
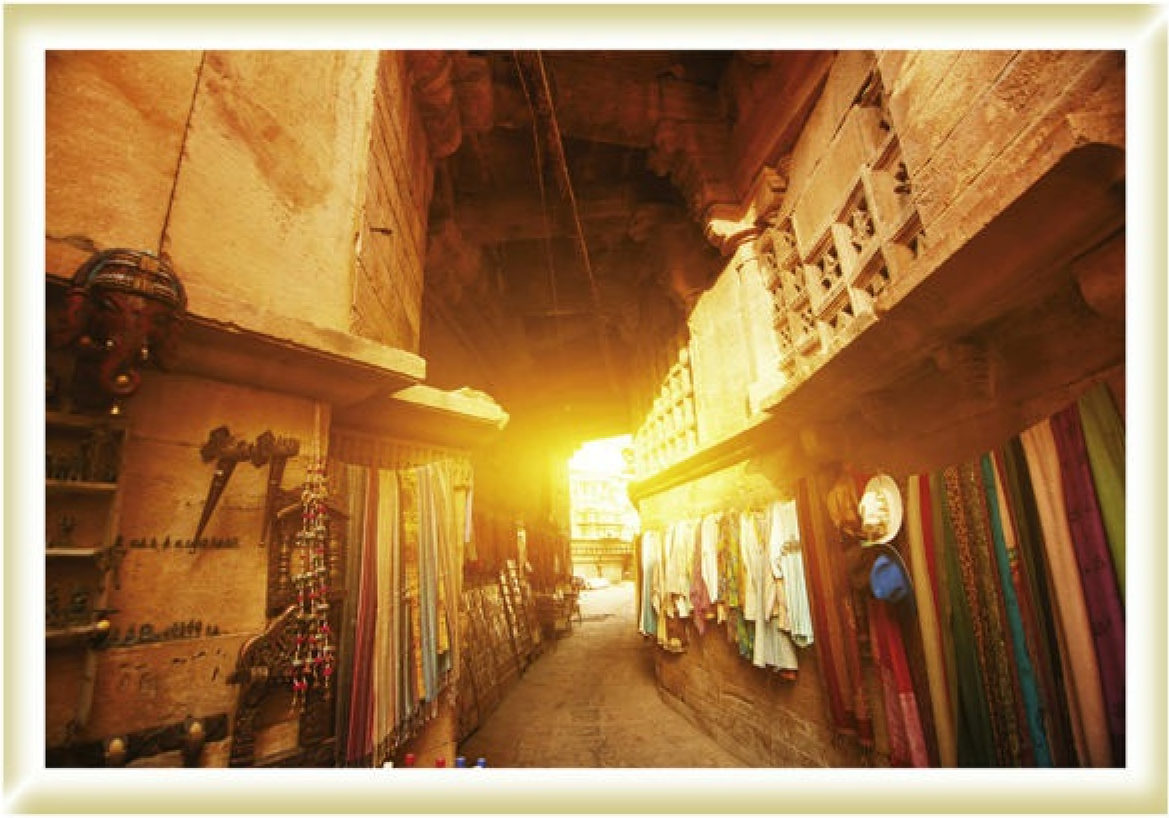


Fig. A3.2



Appendix-4

RECENT GEOGRAPHICAL INDICATIONS

A Geographical Indication means a particular item that has originated from a particular region only. The GI tag is an indication which is definite to a **geographical territory**. The use of a geographical indication may act as a certification and protection that the product possesses specific qualities and is made according to traditional methods or enjoys a certain reputation, due to its geographical origin. It ensures that none other than those registered as authorised users are allowed to use the popular product name. In total, **344 goods** have got the GI status till April, 2019.

To get GI tag, a good needs to be produced or processed or prepared in that region. It is also essential that the product has a special quality or reputation. For example, a Kanchipuram silk saree, an Alphonso mango, a Nagpur orange, a pair of Kolhapuri chappal, etc.

Important Facts about GI Registration :

- India enacted the *Geographical Indications of Goods (Registration & Protection) Act, 1999* which came into force in 2003.
- Certification of Registration of GI is given **by Government of India** under Goods (Registration & Protection) Act, 1999.
- **Only goods** can be given GI certification (not services)
- Registration is **valid for 10 years** from the date of filing application and it may be renewed for a period of 10 years and also at the expiration of each period of 10 years thereafter.

- **A GI Certification is given in 34 classes.** An applicant can apply for GI registration only if an item belongs to any one of the 34 classes.
- Prescribed **fees** for application is **Rs 5000**.
- As on April, 2019, a total of **344** goods have been given GI status.
- **Maximum number** of GI registered goods is from **Karnataka** (47 items as on April, 2019).
- The **Hyderabad Haleem** is the only Indian dish to have gotten a GI status.
- **Kerala's Nilambur Teak** recently got the GI tag. Nilambur is a municipality in the Malappuram district of Kerala and has the oldest teak plantation in the world. It also hosts the world's first Teak Museum.
- The **Uttarakhand Tejpatta**, a popular spice becomes the first indigenous product to the State of Uttarakhand to get the GI status.
- **Darjeeling Tea** became the first GI tagged product in India and was given GI status in 2004-05.

List of Recently Registered GIs in India [2017-18, 2018-19, 2019-20 *(updated till July, 2019*)]

Category	**GI Status to**	**Belongs to**	**Year**
Agricultural **(Turmeric)**	Kandhamal Haldi (Turmeric)	Odisha	**2019-20**
	Sangli Turmeric	Maharashtra	2018-19
	Erode Turmeric	Tamil Nadu	2018-19
Agricultural **(Rice)**	Jeeraphool Rice	Chhattisgarh	2018-19
	Boka Chaul Rice	Assam	2018-19

	Katarni Rice	Bihar	2017-18
	Tulapanji Rice	West Bengal	2017-18
	Gobindobhog Rice	West Bengal	2017-18
Agricultural **(Coffee)**	Coorg Arabica Coffee	Karnataka	2018-19
	Wayanaad Robusta Coffee	Kerala	2018-19
	Chikmagalur Arabica Coffee	Karnataka	2018-19
	Araku Valley Arabica Coffee	Andhra Pradesh and Odisha	2018-19
	Bababudangiris Arabica Coffee	Karnataka	2018-19
Agricultural **(Fruits)**	Shahi Litchi of Bihar	Bihar	2018-19
	Alphonso **Mango**	Maharashtra	2018-19
	Bhagalpuri Zardalu **Mango**	Bihar	2017-18
	Banaganapalle **Mango**	Telangana and Andhra Pradesh	2017-18
Agricultural (Others)	Himachali Kala Zeera	Himachal Pradesh	2018-19
	Marayoor Jaggery	Kerala	2018-19
	Sirsi Supari	Karnataka	

			2018-19
	Nilambur Teak	Kerala	2017-18
	Magahi Paan	Bihar	2017-18
Food Stuff	Jhabua **Kadaknath** Black Chicken Meat	Madhya Pradesh	2018-19
	Silao Khaja (Sweet Delicacy)	Bihar	2018-19
	Banglar Rasogolla (Sweet Delicacy)	West Bengal	2017-18
Handicrafts **(Sarees)**	Thirubuvanam Silk Sarees	Tamil Nadu	2018-19
	Rajkot Patola	Gujarat	2018-19
	Pochampally Ikat	Telangana	2017-18
Handicrafts **(Mask)**	Purulia Chau Mask	West Bengal	2017-18
	Wooden Mask of Kushmandi	West Bengal	2017-18
Handicrafts **(Stone)**	Varanasi Soft Stone Jali Work	Uttar Pradesh	2017-18
	Allagadda Stone Carving	Andhra Pradesh	2017-18
	Mahabalipuram Stone Sculpture	Tamil Nadu	2017-18
	Durgi Stone Carvings	Andhra Pradesh	

			2017-18
Handicrafts (Others)	Adilabad Dokra	Telangana	2017-18
	Pokaran Pottery	Rajasthan	2017-18
	Bankura Panchmura Terracotta Craft	West Bengal	2017-18
	Chakshesang Shawl	Nagaland	2017-18
	Kolhapuri Chappal	Karnataka and Maharashtra	2018-19
	Pethapur Printing Blocks	Gujarat	2018-19
	Bengal Dokra	West Bengal	2017-18
	Bengal Patachitra	West Bengal	2017-18
	Madur Kathi	West Bengal	2017-18
	Warangal Durries	Telangana	2017-18
	Ghazipur Wall-hanging	Uttar Pradesh	2017-18
	Etikoppaka Toys	Andhra Pradesh	2017-18

GI Tag for Rice Varieties in India

- In 2018–19 **Jeeraphool Rice** (Chhatisgarh) and **Boka Chand** (Assam), got the GI status.

  Other varieties of rice which have already received GI status are:

  - Katarni Rice (Bihar)
  - Tulapanji Rice and Govindobhog Rice (West Bengal)
  - **Kalanamak Rice:** Uttar Pradesh
  - **Basmati Rice:** Punjab, Haryana, Himachal Pradesh and Uttarakhand and parts of Uttar Pradesh and Jammu and Kashmir.
  - **Ambemohar Rice:** Maharashtra
  - **Palakkadan Matta Rice, Navara Rice, Pokkali Rice, Wayanad Jeerakasala Rice, Wayanad Gandhakasala Rice, Kaipad Rice** from Kerala.

There are 12 Food Items registered as GI till now:

Sl.	**GI status given to**	**Belongs to**	**Year**
1	Jhabua **Kadaknath** Black **Chicken Meat**	Madhya Pradesh	2018-19
2	Silao Khaja (Sweet Delicacy)	Bihar	2018-19
3	Banglar Rasogolla (Sweet Delicacy)	West Bengal	2017-18
4	Bardhaman Sitabhog (Sweet Delicacy)	West Bengal	2016-17
5	Bardhaman Mihidana (Sweet Delicacy)	West Bengal	2016-17
6	Bandar Laddu (Sweet Delicacy)	Andhra Pradesh	2016-17
7	Ratlami Sev (Snacks)	Madhya Pradesh	2014-15
8	Joynagar Moa (Sweet Delicacy)	West Bengal	2014-15
9	Hyderabad Haleem (Dish)	Telangana	2010-11
10	Bikaneri Bhujia (Snacks)	Rajasthan	2010-11

11	Tirupathi Laddu (Sweet Delicacy)	Andhra Pradesh	2009-10
12	Dharwad Pedha (Sweet Delicacy)	Karnataka	2008-09

(Maximum GI Registered food items are from West Bengal)

Prohibition of registration of certain Geographical Indications:

1. The use of which would be likely to **deceive or cause confusion.**
2. The use of which would be **contrary to any law** for the time being in force.
3. Any item which comprises or contains **scandalous or obscene matter.**
4. Any item which comprises or contains any matter **likely to hurt the religious susceptibilities** of any class or section of the citizens of India.
5. Any item which would otherwise be **disentitled to protection in a court.**
6. Which are **determined to generic names** or indications of goods and are, therefore, not or ceases to be protected in their country of origin, or which have **fallen in to disuse** in that country.
7. Which, although literally true as the territory, region or locality in which the goods originate, but **falsely represent** to the persons that the goods originate in another territory, region or locality, as the case may be.

Previous Years' Questions of Preliminary Examination

2015

1. Which of the following has/have been accorded 'Geographical Indication' status?

   (i) Banaras Brocades and Sarees

   (ii) Rajasthani Daal-Bati-Churma

(iii) Tirupati Laddu

Select the correct answer using the code given below.

(a) (i) only

(b) (ii) and (iii) only

(c) (i) only (iii) only

(d) (i), (ii) and (iii)

Answers

1. (c)

Practice Questions for Preliminary Examination

1. Consider the following Coffee varieties

   (i) Coorg Arabica Coffee

   (ii) Wayanad Robusta Coffee

   (iii) Chikmagalur Arabica Coffee

   (iv) Araku Valley Arabica Coffee

   (v) Bababudangiris Arabica Coffee

   Which of the above has received GI status?

   (a) (i) and (iii)

   (b) (i), (ii) and (iii)

   (c) (i), (ii), (iii), and (iv)

   (d) (i), (ii), (iii), (iv) and (v)

2. GI tags are provided under the mandate of which international agreement?

   (a) Montreal Protocol

   (b) WTO TRIPS

   (c) Kyoto Protocol

   (d) Beijing Declaration

3.Correct statements about GI Act, 1999 are:

(i) It provides for GI registration for any Goods or Services associated with a particular region in India.

(ii) GI status is given for a period of 10 years at a time.

(iii) Recently Madurai Scissors and Meerut Malli were given GI-protection under this act.

Select the correct answer using the code given below.

(a) Only (i) and (iii)

(b) Only (ii) and (iii)

(c) Only (ii)

(d) All of them

Answers

1. (d)
2. (b)
3. (c)

Appendix-5

INDIAN ART AND CULTURE (CURRENT AFFAIRS)

Jaipur City declared as UNESCO World Heritage Site

The Pink City was founded in *1727* by Raja Sawai Jai Singh II and was developed through a **proper urban planning** and **well-structured grid plan**. The streets intersect at the centre thereby creating large public squares called *chaupars* and the stalls, residences, etc have **uniform facades**. This indicates an influence of ancient, mughal as well as foreign culture on the architectural planning of the city.

Air India Allows Hajj Pilgrims to Carry Zamzam Water in Flight:

- Air India has clarified that passengers are allowed to carry **Zamzam** cans within their permissible baggage.
- The well of Zamzam is located at **Al-Masjid-al-Haram** (Great Mosque of Mecca) in Saudi Arabia and Hajj pilgrims bring holy water from the well for family and friends.

Fig. A5.1

Indian Council of Historical Research

- Government reconstituted Indian Council of Historical Research (ICHR), an **autonomous organization under the Ministry of Human Resources Development (MHRD)**.
- Its objective is to promote and give direction to historical research and to encourage and foster objective and scientific writing of history. It also provides **fellowships and financial assistance** to the young teachers in colleges, universities.

Seva Bhoj Scheme

- Ministry of Culture launched "**Seva Bhoj Yojana**".
- It envisages **reimbursing the Central Government share of Central Goods and Services Tax (CGST) and Integrated Goods and Service Tax (IGST) for such Charitable Religious Institutions** who provide Food/Prasad/Langar/ Bhandara free of cost without any discrimination to Public/Devotees.

Gandhi Circuit In Bihar

- Project for "**Development of Gandhi Circuit: Bhitiharwa-Chandrahia-Turkaulia**" has been sanctioned in **Bihar**.
- The project is sanctioned under "**Rural Circuit theme of Swadesh Darshan Scheme"** with central financial assistance. It is one of the projects identified for development **under the Special Package for Bihar.**
- **Bhitiharwa:** This was one of the **centre for social work** selected by Gandhiji, when he was in Champaran in 1917. There is a Gandhi Ashram where **Mahatma Gandhi had stayed.**
- **Turkaulia:** It was a burning **centre of Indigo agitation**. It has widely been referred to as **"Turkaulia Concern"** in context of Champaran Satyagraha to refer to the plight of indigo cultivators.

Prasad Scheme

- **PRASAD stands for** *"Pilgrimage Rejuvenation and Spiritual, Heritage Augmentation Drive"*.

PRASAD

NATIONAL MISSION ON PILGRIMAGE REJUVENATION AND SPIRITUAL AUGMENTATION DRIVE

Fig. A5.2

- **Gangotri (Uttarakhand), Yamunotri (Utta-rakhand), Amarkantak (MP) and Parasnath (Jharkhand)** have been included in the list of sites under PRASAD scheme bringing the number of **sites** under the scheme to **41 in 25 States**.
- The scheme aims at **integrated development** of pilgrimage destinations in a planned, prioritised and sustainable manner to provide complete religious tourism experience. It focuses on the development and beautification of the identified pilgrim destinations.

Government Adopts Heritage Sites

- **Ten monuments** have been adopted under 'Adopt a Heritage' ***(Apni dharohar Apni pehchan)*** project.
- It is a **joint initiative** of Ministry of Tourism, ASI under Ministry of Culture and the State/UT Governments.
- A Company to utilise its Corporate Social Responsibility **(CSR) funds** to develop and conserve these monuments and the **legal status of the monument does not change** after adoption.

10 monuments adopted by various Companies till now are:

Sl.	**Name of Monument/Heritage**	**Place**
1.	Red Fort	Delhi
2.	Gandikota Fort	Andhra Pradesh
3.	Jantar Mantar	Delhi

4.	Hazara Rama Temple	Hampi, Karnataka
5.	Leh Palace	Ladakh region.
6.	Ajanta Caves	Maharashtra
7.	Qutub Minar	Delhi
8.	Surajkund	Haryana
9.	Mt. Stok Kangri Trek	Ladakh region
10.	Area surrounding Gangotri Temple and Trail to Gaumukh	Uttarakhand

Couple’s Grave in the Harappan Settlement

- Archaeologists have discovered a ‘couple’s grave’ in a cemetery from **Rakhigarhi in Haryana (largest Harappan site).**
- Some graves contain **pottery** and **ornaments**, perhaps indicating a belief that these could be used in the afterlife.
- **Jewellery** has been found in burials of both men and women. In some instances, the dead were buried with **copper mirrors**.

Some Prominent Personalities in news

Vedanta Desikan (1268-1369)

- A postage stamp was launched to commemorate the **750th birth anniversary of Sri Vedanta Desikan**.
- He was a great philosopher of **Sri Vaishnava tradition** in the post-Ramanuja period and believed in **Vishishtadvaita philosophy**.
- He is popularly known as **‘Sarva-Tantra-Svatantra’ or a** master of science, philosophy, arts and crafts and was awarded the title **‘Kavi Tarkika Kesari’.**

Sardar Vallabhbhai Patel - Statue of Unity

- **Sardar Vallabhbhai Patel's statue**, known as **the Statue of Unity**, was inaugurated in the Narmada district of Gujarat.
- It is the **world's tallest statue** of about 597 feet (182 meters) surpassing the height of Spring Temple Buddha, China.
- It is **plated with bronze** and core of the statue is made up of cement concrete, reinforced steel and structural steel.
- Near the statue, there is a **'Wall of Unity'** which has been created with the earth samples collected from various States across the country.

Ramanuja - Statue of Equality

- A 216-foot tall statue of Shri **Vaishnavite Saint** Sri Ramanuja (11th-12th century AD) is to be unveiled at **Hyderabad**.
- It will be known as the **Statue of Equality**.
- It will become the **world's second tallest statue** in a seated position after the statue of the Great Buddha of Thailand (302 feet).
- It is **made of panchaloha** (an alloy of gold, silver, copper, brass and tin/lead) and its base depicts 36 elephants and 27-feet-high lotus petals.
- The philosophy propounded by Ramanuja was **Vishishtadwaita** or **qualified monism.**

  (more details about Ramanuja given in Appendix 02 : Bhakti & Sufi Movement)

Swami Vivekananda

- 2018 was the **125th anniversary** of Swami Vivekananda's **address at Parliament of the World's Religions** in 1893 held in **Chicago**. Swami Vivekananda was a great proponent of Vedanta philosophy and he spread the ideas of **Advaita Vedanta** to the west. **Shankaracharya** is said to be the founder of **Advaita Vedanta**.

- He promoted the idea of **equality of all human beings.** Vivekananda founded Ramakrishna Mission in 1897 as a humanitarian organization which presently carries out medical, educational, relief and various other kinds of social programmes.

Saint Kabir

- PM offered tributes at the **Sant Kabir Samadhi** in Maghar (Uttar Pradesh) on the **500th death anniversary of Saint Kabir**.
- Kabir's teachings were based on vehement rejection of the major religious traditions.
- He emphasised on the **Nirguna form of Bhakti**. Some of the great texts associated with Kabir are **Bijak, Kabir Granthawali,** etc.

  (more details about Kabir given in Appendix 02 : Bhakti & Sufi Movement)

Guru Nanak Dev

- Govt. decided to commemorate **550th Birth Anniversary of Shri Guru Nanak Dev** at national as well as international level by building **Kartarpur Corridor** across the **Ravi River.**
- The project will connect the **Dera Baba Nanak Sahib Gurudwara** in India's State of Punjab to the **Gurdwara Darbar Sahib Kartarpur shrine** in Narowal district of Pakistan's Punjab province. It seeks **visa-free access** from India to the shrine inside Pakistan.
- Moreover, GOI has decided to develop the historic town of **Sultanpur Lodhi** as a heritage town.

BHARATI SCRIPT

- An team of researchers from IIT Madras has developed a **unified script for nine Indian languages** named **Bharati script.**
- Bharati is designed to be **common script for Indian languages,** like Roman script which is a common script for many European languages.

- Bharati script integrates **Devanagari, Bengali, Gurmukhi, Gujarati, Odia, Telugu, Kannada, Malayalam** and **Tamil.**
- The **objective of the project** is facilitate in reducing the barriers of communication among States
- Ease in using Bharati to be ensured by developing required software tools and applications.

Some prominent festivals related news

Navroz/Nowrouz

Navroz (meaning '**new day'**) is a 3,000-year-old **Zoroastrian tradition** which includes a ritual celebration that signals the start of spring and the Persian New Year. It has been recognized as an **Intangible Cultural Heritage** by the UNESCO in 2016.

Festival	**Popular as**
Navreh	Kashmiri New year
Losar	Tibetan New Year
Rongali Bihu	Assamese New Year
Baisakhi	Punjabi New Year
Pohela Boishakh	Bengali New Year
Gudi Padwa	Marathi & Konkani New Year
Puthandu	Tamil New Year
Pana Sankranti	Odia New Year
Ugadi	Telugu New Year
Vishu	Malayali New Year

Makaravilakku Festival

- It is an annual festival held **on Makar Sankranti** at the shrine of **Sabarimala** in Kerala.
- Sabarimala temple is located inside the **Periyar Tiger Reserve**.
- The temple is dedicated to the Hindu celibate deity **Ayyappan** also known as **Dharma Sastha**, who according to belief is the son of Shiva and Mohini, the feminine incarnation of Vishnu.
- During this festival, devotees gather at Sabrimala sannidhanam to get glimpse of divya **Makara Jyothi.**
- The traditions of Sabarimala depict the confluence of **Shaivism, Shaktism, Vaishnavism** and other **Sramaṇa traditions**.
- Recently, Supreme Court ordered Sabarimala temple administration to throw it **open for women of all ages** declaring restrictions unconstitutional.

Religious places where entry of women is restricted:

Name of temple	**Location**
Lord Kartikeya Temple	Pushkar, Rajasthan
Patbausi Satra	Assam
Nizamuddin Auliya Dargah	Delhi
Sree Padmanabhaswamy Temple	Thiruvananthapuram
Shani Shignapur Temple	Maharashtra

Fig. A5.3

Attukal Pongala

- Annual 10-day Attukal Pongala festival was held at Attukal Temple in Thiruvananthapuram (Kerala).
- It is one of the largest congregation of women for a festival in the world.
- Pongala, which means 'to boil over', is the ritual in which women prepare sweet payasam and offer it to Goddess or 'Bhagavathy'.

Bathukamma Festival

•Bathukamma that means 'Mother Goddess come Alive' is a **colourful floral festival** of **Telangana and some parts of Andhra Pradesh.**

•It a 9 day festival celebrated generally in September-October.

•Bathukamma is a beautiful flower stack of different unique seasonal flowers (most of them with medicinal value) arranged in seven concentric layers in the shape of temple **gopuram**.

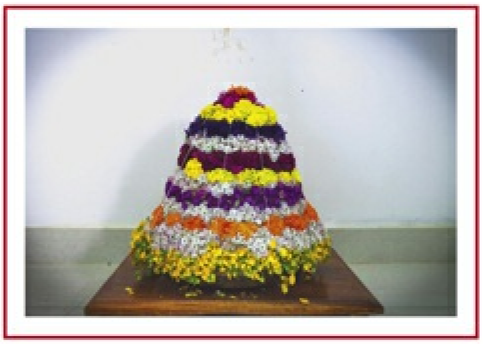


Fig. A5.4

Behdienkhlam Festival

- Behdienkhlam means driving away the plague disease.
- Ws festival is annually celebrated during monsoon season at mainly the **Jaintia Hill district** in.
- It is a ritualistic expression of the relentless struggle of mankind to overcome the destructive forces of nature, including diseases (plague).

- The main feature of the festival is the making of the rounded, polished **log** from the tall trunks of trees.

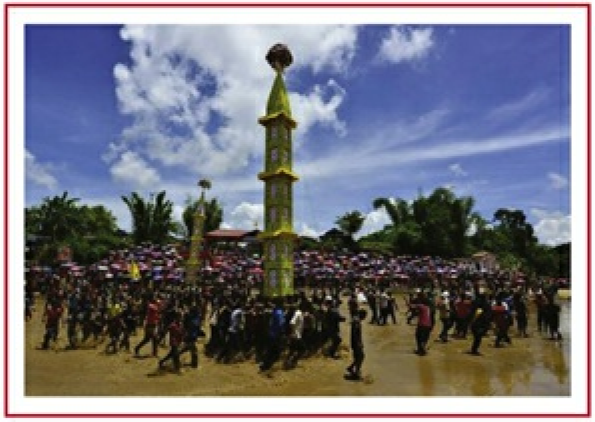


Fig. A5.5

- Jaintia men carry 'Rongs' or chariots during Behdienkhlam festival
- As part of the celebration, a game similar to football called **Dad Lawakor** is also held with each team trying to score a goal with a **wooden ball.**

Vishwa Shanti Ahimsa Sammelan

- **Vishwa Shanti Ahimsa Sammelan (VSAS)** took place in **Mangi-Tungi** in Maharashtra. The hills have about 10 cave temples belonging to **Jainism.**
- **Mangi** and **Tungi** have special significance in Jainism because around 990 million Digambara Jains achieved salvation on these two hills. Therefore, the area is called '**Siddha Kshtera**'.
- The 108-feet tall statue of Jain **Tirthankara Rishabhdev** is located in **Mangi- Tungi**. This is the tallest monolithic Jain statue in the world.

Konyak Dance

- The Guinness World Records has acknowledged **Konyak Dance** as the **"largest traditional dance"**.
- Around 4,700 **Konyak Naga** (one of the 16 ethnic Naga tribes) women in their colourful traditional attire came together to perform this Dance.

- It was organised during the “**Aoleang Monyu” festival** of the **Konyak tribe,** which is **celebrated in the first week of April** every year **to welcome the spring.**

SPRING FESTIVALS OF INDIA

Sl.	**Festival**	**Region**
1.	Chapcharkut	Mizoram
2.	Garia puja	Tripura
3.	Myoko Festival	Apatanis of Arunachal Pradesh
4.	Moaste and Tsichye	Aos and the Rengma Tribe of Nagaland
5.	Lai Haraoba	Manipur
6.	Mopin	Galo tribe in Arunachal Pradesh
7.	Aoleang	Konyak tribe of Nagaland
8.	Gangaur	Rajasthan
9.	Holi	North India
10.	Basant Panchami	North India
11.	Tulip Festival	Kashmir
12.	Bohag Bihu	Assam
13.	Baisakhi	Punjab
14.	Thrissur Pooram	Kerala
15.	Gudi Padwa	Maharashtra
16.	Ugadi	Andhra Pradesh and Karnataka

Leh Celebrates Sindhu Darshan Festival

- The 23rd edition of Sindhu Darshan Utsav 2019 was celebrated at Sindhu Ghat Shey in Leh.
- The "**Sindhu Darshan**" or Sindhu festival was first started in 1997 to celebrate **unity and communal harmony along with national integration.**
- The festival aims at projecting **River Indus** (or Sindhu) as a symbol of India's unity, peaceful coexistence and communal harmony and is also a symbolic salute to the brave soldiers of the country.

World and National Architecture related news

My Son Temple Complex

- It is a cluster of abandoned and partially ruined **Hindu temples** in **Vietnam**, constructed between the 4th and the 14th century AD by the **Champa kings** of Vietnam. It has been recognized by UNESCO as a world heritage site.
- The Archaeological Survey of India is undertaking the restoration of three temple groups at My Son.

OTHER CONSERVATION EFFORTS BY ASI ACROSS ASIA :

Temple Name	**Location**
The Angkor Wat	Cambodia
Ananda Temple	Myanmar
Bamiyan Buddhas	Afghanistan
The Ta Prohm Temple	Cambodia
The Vat Phou Temple	Laos

World Capital of Architecture

- UNESCO has named the Brazilian city of **Rio de Janeiro** as the **World Capital of Architecture** for 2020.
- It is a joint initiative of UNESCO and the **International Union of Architects (UIA)** launched in 2018. UNESCO also hosts the **UIA's World Congress**, an event that takes place every three years.

India's National War Memorial

- India's national war memorial (first proposed in 1960) was inaugurated at the India Gate complex in Delhi. It is built to honour the soldiers who laid down their lives defending the nation, post-independence. It is spread **across 40 acres**.
- It also commemorates the sacrifices made by Indian soldiers sent on peace-keeping missions of the United Nations, **Humanitarian Assistance Disaster Relief (HADR)** and **counter-insurgency operations**.
- The Memorial has following **04 concentric circles** and these are designed as a **Chakravyuh**:
    1. ***Amar Chakra or Circle of Immortality:*** *It has a hollow centre where the eternal flame is situated.*
    2. ***Veerta Chakra or Circle of Bravery:*** *It has bronze murals depicting Battles of Gangasagar, Longewala, Tithwal, Rizangla, Operation Meghdoot (1984) and Trident (1971).*
    3. ***Tyag Chakra or Circle of Sacrifice****: It carries the names of soldiers who laid their lives during for the country.*
    4. ***Rakshak Chakra or Circle of Protection*** *- comprises 695 trees depicting 'standing soldiers guarding.*
- The **Param Yodha Sthal** has the busts of 21 recipients of the **Param Vir Chakra**.

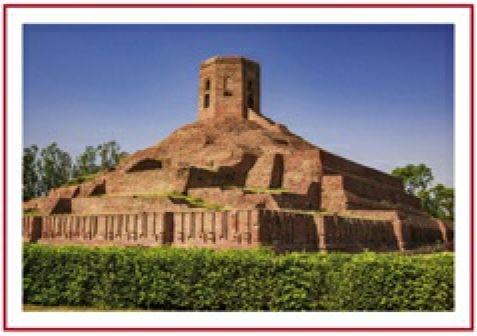


Fig. A5.6

Chaukhandi Stupa

- Chaukhandi Stupa has been declared as a monument of national importance by the Archaeological Survey of India (ASI).
- It is an ancient Buddhist site in **Sarnath,** Uttar Pradesh.
- The **octagonal tower** on top is a **Mughal monument** built **to commemorate Humayun's visit to this place**.

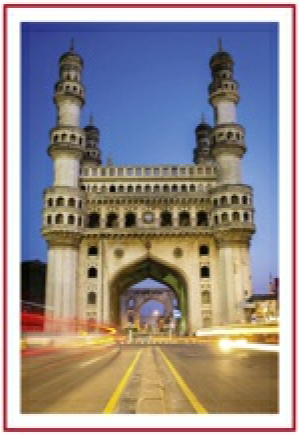


Fig. A5.7

Charminar

- **A chunk of one of its pillar has felt down recently which has raised concerns about the stability of this more than 400 years old structure.**
- **Muhammad Quli Qutb Shah** (fifth sultan of the Qutb Shahi dynasty of Golconda) built this monument to commemorate the end of a deadly **plague** menace. It is located near **River Musi.**

Stucco Sculpture

- Archaeologists have discovered a life-size stucco sculpture from a Buddhist site in **Phanigiri**, **Telangana** and it is the largest stucco found in the country so far.
- The sculptural wealth from the site shows a gradual transition between the **Satavahana period** and **Ikshvaku period.**
- **Traditional stucco** is made of lime, sand, and water. The **modern stucco** is made of Portland cement, sand, and water.
- Stucco art was earliest seen in the **Gandhara region.** In the sculptural art of **Nalanda** and **Vikramashila** monasteries, stucco was used extensively. In the **Dravidian architecture,** hundreds of stucco figures used to decorate the **Vimana**.

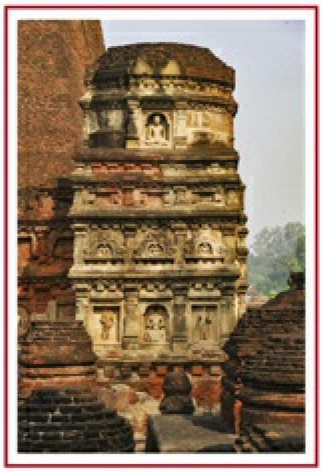


Fig. A5.8

Sanchi Stupa

- Union Cabinet has signed a MoU with Vietnam on **joint postal stamp** which depicts **Sanchi Stupa** and **Pho Minh Pagoda** of Vietnam.
- **Sanchi Stupa** is one of the oldest structures in India that was commissioned by emperor Ashoka in 3rd century BC.
- **Pho Minh Pagoda** was built originally during the **Ly Dynasty** and later expanded during **Tran Dynasty** in 1262 AD. It was a place for high-

ranking **mandarins** and the aristocrats of the **Tran Royal Court** to worship and lead their religious life.

Stupa	**Pagoda**
It is mainly a Buddhist architecture in India and South-East Asia.	It refers to a temple or a sacred architecture of East Asia. It can also be used as a secular structure.
It has a single dome structure.	It has a set of multiple discs.

37Th UNESCO World Heritage Site of India

- The architectures of "**Victorian and Art Deco Ensembles of Mumbai**" has been included in the **UNESCO's World Heritage list**.
- India accepted the renaming of the ensemble as **Victorian Gothic and Art Deco Ensembles of Mumbai** as recommended by the World Heritage Committee**.**
- The Ensemble consists of 94 buildings primarily of 19th century Victorian Gothic revival and early 20th century Art Deco style of architecture with the Oval Maiden in the centre.
- Across India, there are now **37 World Heritage Sites.** With **05 sites**, **Maharashtra has the maximum number of Word Heritage Sites in India.**
- India stands **second largest in number after China** in **ASPAC (Asia and Pacific) region**. It is **overall sixth in the world** in terms of number of sites.

There are 193 UNESCO member countries as of January 2019. **India** *is the founding member of UNESCO.*

Initiatives of UNESCO

- Recently Geological Survey of India (GSI) chose heritage locations in Maharashtra and Karnataka for UNESCO **Global Geo Park Network** site status. **Some examples are:** Lonar Lake, Maharashtra, St. Mary's Island and Malpe Beach, Karnataka, etc.
- At present, there are **140 UNESCO Global Geoparks** in 38 countries.
- As of now, no **geo-heritage site** from India is included under UNESCO Geo Park Network.

World Heritage Day** - In 1982, **International Council on Monuments and Sites (ICMOS)** declared **18th April** as the **World Heritage Day.

India's First Music Museum:

- India's first music museum will be set up in **Thiruvaiyaru, Tamil Nadu**.
- It is the birth place of **Saint Tyagaraja** who is one of the Trinity of **Carnatic music**.
- The other two legends of this music form are **Muthuswami Dikshitar** and **Syama Sastri**.

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